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Le guide pédagogique fournit des suggestions sur la façon de mettre en pratique le programme d'art dramatique au deuxième cycle du primaire. Il est destiné à tous ceux qui croient que l'art dramatique est une partie importante de la formation générale de l'enfant. Le but de ce guide est double. Il présente une série d'activités que les enseignants qui ont peu de temps pour développer leurs propres activités peuvent utiliser directement. Le guide fournit aussi une information assez détaillée sur une méthode nouvelle pour enseigner l'art dramatique. Le guide est un instrument dynamique, mais flexible. Il donne un contenu approprié, des méthodes d'enseignement que les professeurs pourront utiliser pour forger leurs propres activités et modeler un cours qui soit adapté à leur propre personnalité et aux conditions particulières dans lesquelles ils doivent enseigner. Le guide précise d'une part les principaux objectifs du programme et présente, d'autre part, une série assez riche de pratiques théâtrales.

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Curriculum Guide

ELEMENTARY SCHOOL

DRAMA

CYCLE TWO

EDUQ
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Curriculum Guide

ELEMENTARY SCHOOL

DRAMA
CYCLE TWO

Direction générale des programmes
Direction de la formation générale

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INTRODUCTION

This curriculum guide offers suggestions as to how the drama program can be put into practice. It is intended for all those who believe that drama is an important part of the child's global education.

The aim of this guide is twofold. First, it describes a variety of activities that can be used directly by teachers, whose classroom duties leave them very little time to develop their own activities. Second, the guide gives detailed information concerning the new approach to drama teaching.

Teachers cannot, however, rely on these activities alone to enrich and renew their teaching practices, to keep things always lively, with due consideration to art and creativity. Teachers may also find that these activities are not always appropriate to the specific needs of the different groups of students in their charge. This guide, therefore, is a dynamic document. It is intended to be a versatile and flexible instrument, providing related content and instructional methods, which teachers can use to design their own activities and gradually shape a course suited to their personality and to the particular conditions under which they have to teach.

This guide, then, on the one hand, illustrates the major principles and objectives of the program in a few sample activities, and, on the other hand, integrates a rich variety of existing theatrical practices.

Underlying Principles of the Curriculum Guide

The underlying principles of this curriculum guide are summarized in the overall objective of the program, which is: "to enable the child to learn dramatic language as a means of expression and communication, through play-related group activities which involve all dimensions of the personality."[1]

Action is at the heart of dramatic language. It is also the main means of learning. In the activities suggested in the guide, priority is given to action. This entailed making a choice of activities which provide the child with maximum action time and eliminating a number of activities involving the preparation of materials, settings and accessories, which very often impede action and are inappropriate in the school context. The suggested activities should be carried out using the simplest means possible.

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[1] Québec, ministère de l'Éducation, **Elementary School Curriculum - Art,** Code No. 16-2510A (Québec 1985) p.19.

How to Use the Guide

The purpose of this guide is twofold. First, it is intended to be of immediate use to the teacher for instructional purposes. Second, it is designed to give teachers ideas that will inspire them to create their own activities and teaching strategies.

The curriculum guide provides the teacher with:

- Instructional and reference information
  - Definition of the field of drama - **Review of the teaching/learning process;**
  - Explanation of the approach selected for drama - **Instructional approach;**
  - Instruments for evaluating student learning and teaching practices - **Evaluation Forms;**
  - References for further exploration of certain aspects of the practice of drama - **Reference Materials, Musical Selections.**
- Suggested educational activities
  - Short activities, each aiming at a clearly identified objective and providing an introduction to the discipline of drama - **Awareness Activities;**
  - Sample lessons, which illustrate more broadly the practical approach to drama - **Model Workshops;**
  - Lists of various activities based on an original idea and intended to be developed in workshops by the teacher himself - **Ideas for Workshops.**

I - THE TEACHING/LEARNING PROCESS:

A REVIEW

The Language of Drama

Learning an art involves the acquisition by the child of the ability to express and communicate his/her inner world, and the images that exist within it, in a specific language. In drama, this language is called dramatic language.

Dramatic language is characterized essentially by action (in Greek, "drama" means "action") and this action revolves around a story and one or more characters.[1] In drama, the child expresses his/her perception of the world, the somewhat confused images of reality that he/she carries within him/her, by means of a story and a character.

A story involves a narrative that is acted out,[2] as, for example, when a child walks on the tip of his toes, stepping over imaginary rocks on the ground of an imaginary stream; or when a child, stretched out on the ground, with eyes closed, yawns, stretches, and acts out getting up in the morning; or when a child invites another child to go on a space exploration aboard his/her rocket chair; or when a child opens an imaginary door to run out in the rain on a sunny afternoon.

In **ACTING OUT** a story, the child uses mime, gestures, attitudes, movements, sounds and words to act out a story in order to express his/her vision of reality. Whether the story is realistic (waking up in the morning) or imaginary (the awakening of a flower), reality is transformed, altered, and filtered through the child's personal vision.

In the development of the story, space and time are also modified. Thus, a given space becomes a street, a beach; the action takes place in summer, at night, regardless of the actual time.

The child is playing a **CHARACTER** when he/she pretends, for a moment, **to be** an object, an animal, an element of nature, or another human being in order to express and communicate intuitions, sensations, feelings, and ideas of his/her inner world.

Through the various characters that he/she plays, the child explores and expresses various facets of his/her inner world (on the level of intuitions, sensations, feelings, and ideas). The child may explore attitudes, words, intonations, and different movements, playing such varied "characters" as a truck, seaweed, a giraffe, a man exploring a new planet or walking in the street.

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[1] The word "story" in this context has a special meaning, which will be explained further on.

[2] In contrast to a narrative that is "read," "written," or "spoken."

In drama, both story and character are vehicles which the child uses to convey his/her vision of reality and his/her inner world.

Learning Dramatic Language in School

Anyone who has observed children at play certainly understands what is meant by acting out inner images through a story or a character.

Children can be seen playing a mother, a fireman, an airplane, or rescuing the victims of an accident involving a car in which they were noisy passengers just a few moments earlier. It is through these games, in which they spontaneously use a story or a character, that children first learn dramatic language. They learn how to express their vision of reality and their inner world with the help of elements (that will be referred to later on as **signs** of dramatic language) such as words, sounds, mime, attitudes, gestures, movement in space, and objects. In doing so they enrich the knowledge they have of themselves and of the world.

The learning of dramatic language in school should be looked upon as part of **normal development.** "It is a matter of encouraging the growth and refinement of the language, in order to enrich its contribution to the child's overall education."[1]

Children learn essentially by playing dramatic games. Within the framework of the program, they are given the opportunity to act out **the most diversified situations possible** so as to enrich their field of experience in spontaneous play.

It is by using sounds, words, mime, attitudes, gestures, movements, and different objects to develop different stories and characters that children expand their knowledge and mastery of dramatic language. The aim is not to teach children a language with a fixed code, to teach them to make a certain gesture, or to show a given facial expression. The aim is, rather, to give them an opportunity to explore the infinite richness of the verbal or non-verbal aspects of this language.

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[1] Québec, ministère de l'Éducation, **Elementary School Curriculum - Art,** Code No. 16-2510A (Québec 1985), p. 19.

The approach to the teaching and learning of dramatic language in school is based on play. This approach involves reproducing the conditions that have brought about the spontaneous development of this language in the child. This guide also suggests play activities, activities in which the primary motivation is fun, but which do not rule out effort, as anyone who has observed children at play will attest. However, it is up to the teacher to establish an atmosphere of play in the classroom, allowing children a degree of freedom within the rules of the game. In such an atmosphere, there will be as many responses to a given suggestion as there are children in the class.

This approach to dramatic play, characterized by diversity, is not compatible with the practice of drama "directed" primarily to the preparation of a play or show. It is irrelevant, at the elementary school level, to limit the children to re-enacting the same inner images and reproducing the same elements of dramatic language over and over again.

An Essential Process for Both the Student and Teacher

To act out a story or a character, children must manipulate various elements, which are referred to as dramatic language signs. These are of two types: verbal (words, sounds, silence) and non-verbal (mime, attitudes, gestures, movements in space, and objects).

The children's performance of the action, which is the central element of drama, calls upon their physical, intellectual, emotional, and imaginative resources. Children cannot express themselves in action unless they are stimulated to use their resources. On the other hand, continuous action will not enable children to assimilate experiences, for to do so they need to stop, review and reflect. Action in drama involves an approach or process that brings about the conditions required for authentic expression and the follow-up necessary to ensure that the experience enriches the children's global education.

This process, referred to as the learning process, is the one followed by the children. The teacher's instructional approach is based on it.

TO PERCEIVE - TO EXPRESS OR TO ACTUALIZE - TO RESPOND

The entire content of this curriculum guide revolves around these key words. All activities, whether individual, as in the sensitization exercises, or carried out within an organized structure, as in workshop activities, aim at making the child live an experience involving perception, expression, and response or feedback.

TO PERCEIVE, for children, means to be aware of themselves and their environment, to be receptive to the stimuli of their physical and human environment, and to allow the images which these stimuli awaken in them to well up, in order to be able to express them.

Awareness requires a state of receptivity in physical, emotional, intellectual, and imaginative terms. The teacher, who is sensitive to the children's mood, depending on their state of apathy or excitement, can either use warm-up activities, which require a great deal of energy and awareness, or inversely, the teacher might encourage more quiet activities, which require less energy output and lower concentration.[1] The teacher can maintain this stage of awareness and receptivity by using interesting topics and stimulating vocabulary in presenting Actualization/Expression Activities.

TO ACTUALIZE, for children, means acting out their mental images, weaving a tale, or developing a character around an action that communicates their inner world.

Actualization can be of two types: exploration and expression-communication.

During ACTUALIZATION activities, the teacher might focus on the exploration of dramatic language, emphasizing a particular instrument or a particular prop which the student is using for learning purposes. The teacher would then organize exploration activities.

---

[1] See the **Sensitization Activities** section for activities relating to Perception.

Exploration Activities

During the activities, the teacher gives the children an opportunity to explore and discover different ways of using their body, voice, and environment (space, objects) as means of expression. These activities are not intended to develop particular techniques for using the body, voice, and environment. They are designed, rather, to encourage exploration in its broadest sense. Exploration activities are games in which themes are developed through stories and characters. They are play-related activities in which the children become completely involved. The variety of stories and characters provide opportunities for the children to explore in depth the potential of their body, voice, or environment, and to acquire greater ease, confidence, and skill in using these elements to express themselves.

Consider, first, the **exploration of the body.** Whether it involves examining the shapes and positions the body can assume in sculpture games and photographic poses, or studying movement quality by means of characters such as a soap bubble (fluidity) and a robot (jerky movements), the children's achievements will depend upon the quality and appeal of the stories and characters suggested by the teacher.

The same is true of **voice exploration.** Depending upon the story or character proposed by the teacher, the children will be able to **play** with the different possibilities of their voice, the volume level (the rising of a wind storm and the subsequent calm, sounds of the city from morning to night), and variations in pitch (siren) or sound speed (broken down tape recorder).

Space exploration activities involve a story or character. Games designed to improve spatial orientation, such as those involving visual perception (following the flight of an imaginary fly, or auditory perception (locating the cry of an animal), or the use of various levels and directions (courses with real or imaginary obstacles), will enable the children to progressively acquire the mastery of space which they need to perform the individual and group movements integral to dramatic expression.

In the **exploration of objects,** the teacher should make sure that the children discover the rich potential for expression that objects have. Objects can indeed become anything within the bounds of the children's imagination and the fantasies of the story or character they invent. A piece of cloth can be a stream of water, a noblemen's scarf, a kite, a window. A cardboard box can be a cabin, a cave, a bandit's hideout. A piece of rope can serve as the boundaries of an island or a fishing line. Objects can stimulate the child's imagination and serve as a support for self-expression.

Whatever objective is pursued in an exploration activity,[1] the teacher must bear in mind that its exploratory character demands clear instructions that will guide the child throughout the activity. These types of activities require that they be practiced as much as possible individually, therefore with indirect interaction.[2] Properly guided, exploration activities will prepare the children for expression-communication activities that synthesize the different elements of drama.

During actualization activities, the teacher can also encourage the **child's expression-communication** through a more comprehensive use of dramatic language in expression-communication activities.

Expression-Communication Activities

Expression-communication activities are games that enable the child to combine different elements of dramatic language. Such activities involve the use of several dramatic language signs (words, sounds, silence, mime, attitudes, gestures, movements in space, objects) to expand an action revolving around a story or character. These activities are generally conducted in pairs or in small groups, therefore in direct interaction. In this type of activity, the teacher gives clear instructions and leaves the development of the story and characters as much as possible to the children's initiative.

There are three types of expression-communication activities: non-verbal, verbal, and verbal/gestural.

Learning to "speak" without words is the objective of expression-communication activities in non-verbal improvisation. During these activities, the teacher seeks to develop in the child a certain ability to focus on the mime, attitudes, gestures, movements of others in space, and to interact directly with them using the same wordless language.

---

[1] See the **Sensitization Activities** section for activities relating to exploration-expression or actualization.

[2] Drama practice is essentially a group undertaking: all drama activities involve interaction among participants. This interaction is called indirect (individual activity) or direct (activity in pairs or small groups). See A Group Activity, p. 19.

Consider, for example, a non-verbal improvisation of a very simple story: a trapped child is rescued by a friend. In order to act out this story, each child has to improvise mime, attitudes, gestures, and movements that express sensations, emotions, and ideas appropriate to the situation and in response to his/her partner. The rescue can be either long or short, hard or easy, successful or unsuccessful; it may be accomplished using unusual or common techniques. The action will vary from group to group, but its quality will depend on the children's ability to use non-verbal language.

Verbal improvisation emphasizes expression and communication through words. Through play activities such as word association games, the invention of a language of sounds or onomatopeia, the teacher can lead the child to discover the pleasure of playing with words (their sounds and meanings). If children are to enjoy this type of improvisation, they must progress from simple to more complex verbal improvisations ("round-robin" chain invention of a story or a dialogue in pairs or small groups) in which words become a means of communicating feelings, emotions, and ideas related to the story, the characters, or in response to a peer.

Verbal or gestural improvisation, which encompasses the other two forms of improvisation, involves the simultaneous use of verbal language (sounds, words, speech) and non-verbal language (mime, attitudes, movements, use of objects). The children must have achieved a certain mastery of the body, voice, space, objects, as well as an ability to listen to a peer, to hear what is said verbally and non-verbally, in order to react verbally and by means of gestures.

It goes without saying that the teacher must approach a demanding activity with great caution. A gradual approach will give the child time to warm up and become comfortable with the different variables involved.[1] This can be accomplished through exploration activities. Likewise, the transition from simple verbal improvisation, to simple non-verbal improvisation or simple non-verbal improvisation with sound, and the gradual increase in the number of partners involved in the action can facilitate the approach to verbal and gestural improvisation. All these precautions, together with the selection of a theme related to the child's world, can help avoid the problems involved in attempting an activity that is too difficult and having it turn into a simple situation comedy similar to those seen on television.

---

[1] It should be noted that all the expression-communication activities in this guide are presented in a workshop structure which follows this progression, so as to avoid the mistake of having children improvise cold without any warm-up or preparatory exercises.

TO RESPOND, for children, means to take the time to review an activity and to assimilate spontaneously the experience they have had.

In giving the children an opportunity to stop and review an experience, the teacher allows them to identify the **images** that guided them during the action, and the sensations, emotions and ideas expressed during the activity. It can also make the children aware of the dramatic elements they used to express themselves and lead them to an increasingly conscious use of dramatic language.

Response Activities may take the shape of **a verbal exchange** in which the sharing of experience will be more enriching for the children if the teacher creates a climate in which individual differences are respected.

This sharing of experience can develop into **a presentation, in front of another group or the entire class,** of an expression-communication activity performed in groups. The teacher should see to it that everything takes place in a spirit of sharing, and to this end, should encourage genuine listening.

Transposing into another form of expression (writing, drawing, collage) the experience lived in the dramatic game represents another way for the children to deepen the experience and learning accomplished.

While the Response Activities are designed to be done at the end a sequence of drama activities (e.g. a workshop), the teacher can also use them after a short activity.[1] Pauses in the middle of activities and a review of what is going on can immensely facilitate the children's participation in dramatic play and enrich their expression-communication.

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[1] Different types of Response Activities for use in a variety of circumstances are presented in the workshop activity sections.

II - EDUCATIONAL ACTIVITIES

N.B. The language used in the description of the activities in this guide corresponds to the current language used by teachers in the classroom. An effort has been made to conserve as much as possible the vibrancy of spoken language for the purpose of helping the teacher formulate clear and stimulating instructions for the children.

INSTRUCTIONAL APPROACH

A Group Activity

The practice of drama is essentially a group undertaking. Activities are suggested to the group as a whole and are generally executed by all members at the same time. Inner images are acted out in the group, by the group and for the group.

Expression-communication, as practised in drama, develops in the group. In fact, each child fulfills an active function among his/her peers, which involves interacting with them.

Activities are developed by the group within an ongoing dynamic where the images or actions of each member are modified and enriched through interaction with the images or actions of others and of the group as a whole.

All suggestions made by the teacher calls for a response from the child to the group rather than the teacher. Each child interacts with several others within a framework that encourages frequent changes of partners. In this sense, this essentially collective practice goes beyond the relationship "teacher who suggests - child who responds to the teacher," by multiplying the networks of communication by the number of individuals in the group.

In this context, the children's interactions always constitute a determining component of the action. However, this component varies depending on whether the activity is individual and practised by all the children (indirect interaction), or is done in pairs or small groups (direct interaction).

Playing in Space

Since the practice of drama involves group activities, in which everyone **plays** at the same time, it is necessary to plan an area suitable for the practice of this discipline. It is important to provide an environment that makes it possible for a group of children in constant interaction to use dramatic language involving voice and speech, as well as body movement in space.

The practice of drama requires the teacher to use initiative in reorganizing the space normally provided in the schools. While certain activities (some of the Perception Activities) can be practised in a regular classroom, the objective of **expressive speech** requires the transformation of a school area designed for listening into a **dynamic space** that makes it possible for the children to move freely and to communicate with each other in different ways. Depending upon the context, this requirement can be met by using an area designed for drama or workshops or an area improvised in a few minutes by having the children push the desks against the walls.

When the space required for children to move freely has been found, all that remains to be done is to **organize the group within this area** so as to give everyone sufficient space to act out a suggested situation or character. There can be no dramatic play if the child is unable to play with the space, to inhabit it in every sense, to transform it into whatever his imagination wills to suit the story or character he/she invents. If the suggested story consists in taking an excursion to the sea or exploring an unknown planet alone or in small groups, the task of organizing the area will not be the same as for a story involving the exploration of a cocoon by a snail or a spider's siesta on his web. Some guidelines concerning the organization of the group and the arrangement of space are detailed on the section on the teacher's role as facilitator.

The Teacher: Facilitator, Observer, and Participant

Children basically learn dramatic language through the practice of drama, using all their skills to improvise suggested situations or characters. The more wholeheartedly children involve themselves in the action on all levels (physical, affective, intellectual, and imaginative), the more they learn.

The teacher's role in drama is essentially that of facilitator. It is up to him/her to get the action under way and to motivate and encourage the pupils to participate fully in the action. To achieve this, he/she must pay particular attention to the choice of activities he/she suggests and to the way in which he/she organizes and presents these activities to the group.

His/her function as facilitator will alternate with that of observer or participant, as required in different situations.

Choice of Activities:
Elements of Progression

The teacher's first task is to make a selection of appropriate activities. While the guide is a good source of inspiration, the range of activities possible in drama is so vast and diverse that the teacher should feel free to develop his own activities to suit his/her particular needs.

In choosing activities, the teacher's first criterion should be his/her own preference or liking for certain types of activities. If it is true that an activity with which the teacher is not at ease will not be successful, it is also true that not all of the activities suited to his/her tastes and interests will be consonant with the interests and abilities of the pupils.

The teacher then must choose or adapt the activities that he/she wishes to do with the children, taking into account their **age**, their **experience in drama**, and **how well they work together as a group**. He/she must also keep in mind the progression to be followed, particularly with regard to:

- the themes explored in the activities;
- the elements of dramatic language to be mastered, depending on the type of activity;
- the type of interaction involved.

These three elements are listed and developed in the Summary Table: Elements of Progression in Drama. While they are dealt with separately here, the three should be considered simultaneously in planning an activity.

The progression can be summarized as follows. On the one hand, the teacher gradually decreases the support given to children as they improve on the story or character,[1] and on the other hand he/she increases the degree of complexity of the activities with regard to the variables to be mastered and the type of interaction involved.

The principles underlying this progression also apply to all the activities suggested at the elementary school level and to the organization of the activities that make up a lesson.

---

[1] Verbal support in the form of instructions, help with sound, music or objects, or any help in suggesting elements to be used in developing the tale or character.

SUMMARY TABLE: Elements of Progression in Drama

Theme (story and character)	**Concrete Theme**		**Abstract Theme**
	e.g. a run in the rain an inflated balloon	e.g. the sea the voyage in a cloud	e.g. water wind
	Simple Theme		**Complex Theme**
	e.g. the character has a specific and familiar action to perform	e.g. the character has several familiar actions to perform	e.g. the character has several unfamiliar actions to perform in a continuous manner.
	Specific Theme		**Open-Ended Theme**
	Several elements of the story and of the character are specified in the instructions (at the extreme, an activity with continuous instructions).	Some elements of the story and of the character are specified in the initial instructions.	A slight clue on the tale and character - exploring by the children (at the extreme, suggestions coming all from the children).
Type of activity (variables of the discipline to be mastered)	**Few Variables to Be Mastered**		**Many Variables to Be Mastered**
• ACTUALIZATION exploration	e.g. body exploration activity without movement	body exploration activity with movement (supplementary variable: space)	body exploration activity with movement and use of an object (supplementary variables: space and object)
• ACTUALIZATION expression-communication[1]	e.g. non-verbal improvisation activity (variables: body-space-object-attention to the other	non-verbal improvisation activity with sound (supplementary variables: sound and listening to the other)	verbal and gestural improvisation activity (supplementary variables: speech, listening to the others)
	Indirect Interaction		**Direct Interaction**
	e.g. individual exploration activity carried out by the whole group: exploration of different diametric forms	whole-group or smaller-group exploration activities: voice exploration - group sound exploration	improvisation activities in pairs, threes, fours, etc.

---

[1] The requirements of these activities are progressively more difficult than those of the ACTUALIZATION exploration activities.

Organizing the Activities: A Model for Developing a Lesson

This section includes a workshop model designed to help teachers organize the content of the drama program in keeping with the learning process. Suggestions regarding teaching strategies and classroom climate follow.

Typical drama lessons are workshops with three parts that encompass the entire disciplinary or learning process. Each part -- warm-up, expression-communication and assessment -- focusses on a stage of the disciplinary process -- perception, actualization, or response.

Warm-up (Perception)

This first part of the workshop determines the quality of all the other activities in the workshop.

After assessing the mood of the group, the teacher should suggest appropriate activities that will enable students to expend energy and achieve a state of relaxation. He/she may also choose to suggest activities that encourage the children to concentrate on sensory perception, awaken their sensory affective memory, or help them to imagine the sensations, emotions, and ideas of their inner world.

The presence of the teacher in the play area with the children, and his/her participation in the activities, particularly the more dynamic ones, will have a very stimulating effect on the children and make it easier for them to participate. The teacher should give simple and frequent instructions to help the children make the often slow transition from an intellectual activity to an expression activity in drama.

. Expression-Communication (Actualization)

This phase is the core of the workshop. It involves more in-depth exploration of the elements of dramatic language: body, voice, and environment. In these exploration activities, the teacher focusses on one or the other of these elements in keeping with the requirements of the activities pursued. He/she may also suggest exploration involving a story or character as a lead-in to the expression-communication activities.[1]

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[1] See the Instructional Approach section for more explanations on expression-communication activities, page 19.

As activities which synthesize the workshop process, the expression-communication activities involve direct interaction in pairs or in small groups. Whether the children are called upon to perform a verbal, non-verbal, or verbal/gestural improvisation, there are always variables to be mastered (body, voice, space, objects) in interaction with other children (listening, attention to the other, adapting his action...).

Here also the teacher observes the children to see how much **support** he/she should give them, particularly with regard to instructions (fewer or more details about the story or character, about spatial organization). Once the instructions have been given, the teacher will be in a better position to play the role of observer, reinforcing the instructions or providing support to the group.

- **Response (Assessment)**

This phase involves pausing to assess the experience with a view to helping the children to assimilate it and become aware of the sensations, emotions and ideas that they have expressed during the activity. In the assessment phase, the children can expand their knowledge of drama by identifying the means that it offers them to express themselves and to communicate their feelings.

Assessment can involve sharing what has been experienced in an activity through discussions or presentations to other groups or to the whole class. The teacher may ask the students to transpose their experience into another form of expression (writing, drawing, collage) as a means of assimilating it. Whatever form the assessment takes, the teacher's role should be to listen to each student and to encourage them to talk about their experiences.

The workshop structure is covered in detail in subsequent sections of the guide. While it may be preferable to focus on one or other aspect of the learning process at the beginning of the course, it is the workshop, incorporating all three aspects, which provides the best opportunities for self-expression and for learning the language of drama. While it may be necessary to introduce the workshop format gradually, teachers should use it as often as possible.

. Carrying Out the Activities: Creating an Appropriate Climate

In dramatic play, where the real content of an activity is developed by the children and not laid down by the teacher, the introduction of the activities is an important part of the lesson. The way that the teacher leads in to the activities largely determines the students' response to them and, consequently, how they carry them out. The teacher's first priority must be to create a play atmosphere. To do this, he/she needs to be able to gauge the students' mood and adapt the content accordingly. The teacher must appeal to the children's love of play and invention, with instructions that use images and words that will stimulate their imagination.

It goes without saying that to create such a climate the teacher should disregard performance techniques and discourage competitiveness. The teacher should respect each child's learning pace and be aware that each individual is unique and that there is richness in diversity within a group.

A relaxed atmosphere is not synonymous with anarchy, however benign. A certain amount of discipline and supervision is needed if group activities are to be effective. The following are some guidelines which teachers might find useful for setting up group activities.

- There should be an agreed upon signal to stop an ongoing activity (turning off the background sound or shouting "stop," saying "freeze" or "act like a statue," for example).
- All activities should cease when a task is being described.
- The students should be divided into teams, preferably before the activity is even described. They may be grouped on the basis of such randomly chosen criteria as the first letter of their last names, the colour of their clothes, or they may choose their partners themselves.
- The teacher should indicate clearly the area where the activity is to be carried out.

The main features of the teaching approach discussed above are summed up in the table on the following page. A description of the basic step in the learning process, an outline of the organization of workshops, and suggestions concerning the instructional approach also appear in the table.

SUMMARY TABLE

Stages in the Learning Process, Model Workshop, Organization, and Instructional Approach

Learning Process (Why?)	Workshop Organization and Content (What?)	Instructional Approach (How?)
PERCEPTION	**WARMING UP**	
. Awareness of the physical, the emotional, the intellectual, and the imaginary	. Physical warm-up: energy expenditure . Group work: multiple indirect interactions, group dynamics	. Relevant and stimulating activities geared to the mood, age, and experience of the group. . Functional organization of both the activity area and the group. . Teacher participation in the activity: stimulating effect. . Simple and repetitive instructions. Importance of using appropriate vocabulary: **triggering** the action.
. State of relaxation and responsiveness. . Listening to self and the environment.	Activities for relaxation, sensorial exploration, sensorial and affective memory, and imagination	. A presence that fosters calm and introspection . Physical and mental activities in preparation for the expression-communication activities.
ACTUALIZATION	**EXPRESSION-COMMUNICATION**	
. Exploring the body, the voice, and the environment (space-object)	. Activities for exploring the body, the voice, and the environment, in direct interaction, tied to the expression-communication activities.	. Suggested activities suited to the students' age and experience (keeping in mind the variables to be mastered).
. Integrated use of all elements of dramatic language both verbal and non-verbal	. Improvisation activities involving movements, words, or both words and movements, in direct interaction in pairs or very small groups.	. Giving clear starting instructions, but encouraging students to work out the action as much as possible on their own. Stimulating the different teams.
RESPONSE	**ASSESSMENT**	
. Reflection on and review of the students' experience of the action.	. Discussion or communication in some other form of the ideas and emotions expressed in the action. Examination of the means that were used.	. Establishing a climate conducive to listening to and respecting different opinions. . Asking a few probing questions and encouraging the students to talk as much as possible.

SENSITIZATION ACTIVITIES

General Comments

This first part of the guides contains a variety of suggested activities designed to sensitize both teachers and students to the practical aspects of play-acting.

These sensitization activities, which are short and easy, serve as a testing ground for teachers by giving them the opportunity to become familiar with the methods used in teaching acting. These activities will enable teachers to find practical ways of merging play, story telling, and character portrayal in their teaching. The children, for their part, will be introduced to a new kind of learning activity that requires them to use their physical, emotional, intellectual, and imaginative faculties at the same time. They will familiarize themselves gradually with the particular relationship between the physical and human environments (space, other students, teacher) that is involved in these activities.

The sensitization activities can be used as diagnostic activities. Teachers who are novices at teaching drama or who are meeting a new group of children for the first time, can try these activities to find out how the children react: how they respond to these activities, how well they participate, and how well they understand and follow instructions. Based on their observation of their students, teachers will be able to determine the instructional approach that is best suited to their class, the objectives they should pursue, and how to plan their first workshops.

The sensitization activities are planned for the first two stages in the learning process: PERCEPTION, ACTION - body exploration, voice exploration, environment exploration (space-object), and the corresponding terminal objective.

It was decided not to illustrate every intermediate objective leading to a particular terminal objective. Rather, under given headings (the same for the first and second cycles), there are brief descriptions of typical activities that make it possible to explore the basic elements of drama as a discipline within the framework of a given terminal objective.

It should be noted that no activity related to ACTION - expression-communication is given here. Such activities are relatively complex and are, therefore, not appropriate, therefore, for introducing students to play acting. This category of activities should be introduced after a series of warm-up and other activities in a workshop.

While REACTION activities are not developed in this guide, it should be emphasized that it is very important to go back to an activity that has been completed, to reflect on it, and to evaluate it. Only then can the activity become a worthwhile learning experience and be integrated into the student's overall development.

For each group of activities, the guide suggests a number of general organizational features for both the group and the area where the activities are to be carried out. The guide also contains suggestions concerning the role of the teacher. In addition, there are descriptions of specific activities with standard instructions, and alternative activities. Teachers thus may choose from a broad spectrum of activities for the same objective, those which seem best suited to their class. Whatever the teacher's choice, the example and standard instruction given in the guide can always serve as reference, providing clues for the organization, the pace, and techniques for presenting the selected activity to the students.

Perception

In the second cycle, the activities stressing perception aim to develop children's **ability to listen to the world and to himself** (T.O.1.2):[1] overall relaxation, attention to the sensations brought forth from their memory and imagination, and concentration on their sensory perceptions of their environment.

The sensitization activities that are designed to cultivate perception require almost no movement in space and would be considered static. These activities are intended to induce overall relaxation; they include stretching exercises and sensory perception exercises (auditory and visual).

Suggestions for Carrying Out the Activities

The teacher starts by giving instructions for organizing the different groups and for arranging the play area, while at the same time introducing the story and/or the characters.

To guide the action, the teacher gives additional instructions by describing the character or outlining the story during the activity. This should stimulate the children's inspiration and encourage them to participate with greater enthusiasm.

It is a good idea for the teacher to participate in the activity as this will provide guidance and stimulation to the students.

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[1] The initials "T.O." refer to the terminal objectives of the program.

1. OVERALL RELAXATION ACTIVITIES

These exercises, which lead to a state of complete relaxation, involve stretching the whole body or relaxing by lying down and staying still.

. STRETCHING THE WHOLE BODY

General Organization

The children are allocated a space next to their desk or gathered together in a free area. The teacher circulates slowly among them or observes the whole class from one spot. The teacher repeats the instructions if some students misunderstand or do not hear.

PUSHING AGAINST THE CEILING

Imagine that the ceiling is slowly sliding down to the ground, threatening to come down onto our heads. Let's take a big breath to gather our strength. Now, let's all raise our arms, palms upward, hands side by side. We breath out and push up against the ceiling with our strength, stretching up our bodies and our arms as far as possible. We stay in this position for a while, then, slowly, gradually, we relax our bodies and drop our arms. (The exercise may be repeated a couple of times.)

VARIATIONS - Different Stories and Characters, Other Positions

- **Out of Reach:** (standing position) Stretch as far as possible to reach for some object (a handbag, a key, ice skates, rackets, etc.) up on the shelf.
- **Raw Spaghetti - Cooked Spaghetti:** First you are a raw spaghetti noodle (vertical contraction of the body). You are being slowly cooked until you become soft (muscle relaxation, slow fall). (This may be repeated using varying cooking speeds, the students gradually relaxing their bodies.)
- **The Thermometer:** The mercury goes from the freezing point (crouching position), rises to the boiling point (maximum stretching), and goes back down to the freezing point. (The teacher might have the students stretch gradually, stopping for a few seconds at certain degrees.)

- **The Cat:** (on all fours) A cat is waking up and stretching. - The students start by sitting on their heels, arms extended forward, chest resting on their thighs. Then they stretch and stay in this position for a while. They stretch some more, raise their head and chest, pull up their whole body so they can see clearly what is going on around them. (The teacher might want to repeat the exercise.)

- **RELAXATION**

General Organization

The children lie down on the ground, in a comfortable position, with their eyes closed. They concentrate on the instructions that the teacher is giving slowly, with silent intervals, in a calm voice. The teacher tells the children to follow the instructions at their own pace. They are also asked to be quiet and still while they relax.

WAKING UP

All the parts of the body are asleep. We're going to wake them up one by one. Lying on our back on the floor, let's feel all the parts of our sleeping bodies. (At this point the teacher waits for the students to be quiet and still.) Now, let's wake up each part slowly, one after the other. First, the toes of our right foot, then the toes of our left foot. Now that our toes are wide awake, let's wake up our feet... then our right leg, after that our left leg. Now, we wake up our fingers, our hands, our right arm, our left arm, our buttocks, our back, our head. Finally, our whole body is awake. We get up quietly, we stretch, and we yawn. (The teacher might have the students repeat the exercise, waking up the different parts of their body at their own slow pace.)

VARIATIONS - Different Stories and Characters

- **The Coat of Snow:** Pretend that you are a coat of snow resting on the ground, a heavy layer of snow slowly moving deeper and deeper into the ground. (The teacher should allow the students enough time to enjoy this relaxed state. He/she brings the exercise to an end when appropriate or whenever the students shows signs of agitation.)

- **On the Beach:** You are lying on a sandy beach. It is summer. The ground is soft... The sun warms your body... Imagine the sound of the waves, of the water lapping the shore... The birds are twittering... There is a light breeze...

  - Breathing

- **The Balloon Is Being Inflated and ...:** Each time you inhale, imagine that you are a balloon that is being inflated. You lose all your air when you exhale, and you swell again when you inhale.

- **An Air Bubble's Journey:** An air bubble goes up your nostril, travels down your throat, into your lungs and then rises towards the light, up your throat and out of your mouth. It then begins its trip anew.

- **Let's Breath Together:** The students sit in pairs, back to back. They breath together and, gradually, each pair of students adopts the same breathing pace.

2. EXERCISES THAT RELAX PARTS OF THE BODY

Students relax one or several parts of the body (head, arms, hands, etc.) by rotating these parts, by making jerky movements, or by relaxing their muscles.

General Organization

The children stand up in a cleared area next to their desks. The teacher does the exercise with the students, guiding them, and observing them to make sure that they are following the instructions.

THE DISJOINTED PUPPET

Let's pretend that we are all puppets. We are standing up, relaxed, like disjointed puppets. When our handler pulls the string tied to our legs, we jump in all directions. Let's jump in one spot, now on the right leg, then on the left leg. When the handler releases the string, we relax our shoulders, our arms hang limp, and our head hangs down and moves in all directions.

(The students repeat the exercise, stopping at a signal and holding their upper body limp, head hanging down, arms loose, shoulders relaxed). The puppeteer pulls the string and we jump up and down alternately on each foot. The puppeteer pulls the string for the right wrist and we raise our right arm, slowly, all the way up. The puppeteer lets go of the string and we drop our arm fast and let it hang limply. Then it's our left arm, our shoulder, our head. Finally, the puppeteer releases of the strings and the puppet collapses. We fall slowly to the ground.

VARIATIONS - Different Stories and Characters

- **The Rag Doll:** Imagine being a rag doll, standing up, with legs slightly separated. The doll is being held up against a wall by two invisible hands. One of the hands holds the head against the wall, the other holds the doll by the arms. Slowly the hand that holds the doll's head releases its pressure and the head begins to droop. The hand is still holding the chest. The hands and the neck of the doll are relaxed. The hand releases the chest and the whole upper body of the doll hangs forward, limp as a rag (give the children some time to enjoy the relaxation). The hand presses the upper head and chest of the doll again and the head comes up. The speed can be varied: the doll's body falls when it exhales and becomes straight when it inhales. (Repeat by suggesting expressions of fatigue, annoyance, deception, submission.)

- **The Dive:** The students stand straight up, rigidly still. They take a dive by thrusting their chest forward in one motion. They exhale when descending. The students stay in this position a few seconds, feeling the weight of the head and the arms. Then they straighten up very slowly, slowly unwinding the spinal column from the lower back up to the head.

- **The Sleeping Lookout:** Sitting in a yoga position, the back and the head very straight, the lookout lifts his arms, holding binoculars in front of his eyes. Gradually, as slowly as possible, his arms fall by his sides, his head drops, and his back arches. The lookout is sleeping. A sound (a vocal signal given by the teacher) wakes him up suddenly and he straightens up quickly.

Other Parts of the Body

- **The Sulking Child:** Pretend you are a child who is unhappy. Starting in one spot, move your body from right to left and vice-versa, performing quick pelvic rotations. (The upper part of the body stays relaxed and passive and simply follows the impetus of the pelvic rotations. The arms wrap themselves around the body as you move).

- **I Couldn't Care Less:** While thinking of the sentence "I couldn't care less", the students shrug their shoulders quickly, several times in succession. (The arms hang down the sides of the body, the shoulders go up as much as they can, then fall down passively). The children will go around the room, stop in front of individual classmates, and repeat the same gestures every time.

- **Shake the Rags:** The students shake their hands forcefully, thinking of them as rags from which they are trying to remove all the dust. (The students bend their elbows, put their arms in a horizontal position, and then shake their limp hands.)

- **A Beautiful Big Apple:** The students open their mouth slowly and hold it open for a few seconds as though they were about to take a big bite out of an apple. This movement usually makes people yawn.

- **The Rolling Balloon:** Like a balloon being pushed lightly down a gentle hill, the students let their head hang slightly towards the front, slowly, letting its weight carry it forward. The students repeat the exercise, fall backwards, to the right and to the left. (The head should fall slowly with no jerky movements.)

- **The Sunflower:** Your head is like a sunflower that is trying to turn towards the sun. Your face follows the sun in its imaginary journey, in a slow and continuous movement. The sun sets: your eyes close, your head tilts backwards, then moves slowly towards the east.

3. SENSORIAL PERCEPTION EXERCISES

General Organization

These exercises do not require any body movements. The teacher and the students go to a cleared area to carry out a variety of auditory and visual experiments. (Activities involving the senses of touch, smell, and taste require more preparation and should be integrated into a workshop. These exercises require a certain amount of concentration on the part of the students. The teacher leads the exercises, observing the students to monitor their pace.

AUDITORY PERCEPTION

LISTENING TO THE SILENCE

Lying on the ground, eyes closed, let's listen to the silence... We are listening to the silence. (The teacher continues as the children concentrate.) Everyone knocks softly on the floor... Now stop... Is there really total silence... My breathing, that of my neighbour, my heatbeats...

the lighting, the heating... (The students repeat the exercise after changing positions, pairing off or sitting back to back. After a while the teacher brings the activity to a close.) Everyone gets up.

Discussion: Did you hear the silence? What did you hear when you stopped rapping on the floor with your fingers?

- **VARIATIONS** - Different Auditory Experiments

- **What I Heard:** The children lie still on the ground and close their eyes. The teacher makes a series of sounds (rubbing a paper, knocking on the desk with a pencil, rubbing chalk on the blackboard). In the silent seconds that follow each noise, the teacher asks the children to identify the noise in their mind. During the subsequent discussion period, the students name the sounds they have identified.

- **Where Is the Sound Coming From?:** The teacher makes a noise in the corner of the classroom. The children, lying down with eyes closed, point to the direction of the sound. The teacher then moves to a different spot and again the students point to the source of the sound.

  Discussion: What did you hear between the sounds? Could you follow my movements?

VISUAL PERCEPTION

WHAT A SIGHT!

The teacher puts a large poster on the wall or projects a slide. He/she then asks the students to sit in a semi-circle, in two or three rows so that everyone can see the picture clearly.

The teacher urges the students to look closely at the picture and to try to remember every detail. (If this is the child's first experience with this type of exercise, the teacher can talk about the picture and point out some of the details or objects in it.) The students will then be asked to name an object or to mention something that they saw. They should try to remember what has already been named so that everyone names something new. (When the children run out of objects to name, the teacher shows the poster again. They go over what was remembered and what was forgotten. The teacher then hides the poster again and repeats the exercise.)

VARIATIONS - Different Visual Experiments

- **The Disappearing Object:** The teacher arranges a number of objects at the center (in a cardboard box with straight sides so that all the children can sit in a circle around the box and see inside it.) After looking into the box for a while, the teacher takes an object out of the box without letting the children see what it is. The children have to identify the object that has disappeared.

- **Changing Partners:** The children are grouped in pairs (A and B.) 'A' looks at 'B' from toe to head and from head to toe. 'B' changes two or three pieces of his clothing or parts of his general appearance. 'A' looks at 'B' again and tries to see what is different.

ACTUALIZATION: EXPLORING THE BODY

In the second cycle, the exploration activities which stress awareness of the body, are designed **to develop the students' potential for expression** (T.O.2.2)(whole-body or body-part movements, body range, movement qualities through play activities involving a story or character.

At the actualization stage, the sensitization activities that enable the students to explore their body's potential, consist generally of games involving whole-body movements, with or without locomotion, and games requiring specific movements performed at a given speed and in a given position. These activities require a certain amount of physical effort and work the large muscles. The children are thus able to warm up and relax.

Suggestions for Carrying Out the Activities

The teacher should find a way of making the transition from the activity that precedes this one. The teacher will sketch the story or character in order to stimulate the children's imagination and enable them to concentrate and plan how to act it out. The students will be better motivated if the exercise is tied to a learning activity that precedes or follows it. Thus, the teacher might use a subject, a story, or a character drawn from previous or subsequent readings in literature, natural science, or history.

The next step is to tell the students how to arrange the area where the activity will take place, making sure that instructions are consistent with the theme to be treated. During the activity itself, the teacher repeats the instructions if they were misunderstood or not heard. The teacher will also endeavor to reinforce student interest, and thus to encourage more active participation, by being more informative, by using new pictures, or by resorting to other appropriate techniques. By participating in the activity the teacher will be able to guide the children.

1. WHOLE-BODY MOVEMENTS INVOLVING LOCOMOTION

In these activities, the whole body is involved. The locomotor movements that are performed include walking, running, jumping, crawling, somersaults, leaping, hopping, lateral balancing, walking on all fours, squatting, walking sideways, taking big steps, etc. These movements will be accompanied by sounds appropriate to the story or character involved.

General Organization

The teacher will make the transition from the learning activity preceding or following the activity by introducing the story or character.

To start, the children can be spread out as much as possible in the space available (beside their desks or together in a cleared area.)

The teacher will find it effective to participate in the activity, as this will serve to reinforce his/her verbal instructions and to stimulate the children.

A STRANGE HOUSE

We've seen earlier how human habitations vary depending on the countries and cultures in which they are found. Now, we are about to visit an imaginary house. It's a very bizarre house. The rooms and corridors are different and strange. Let's spread out in the classroom. Each of us is going to explore his own imaginary house. You will listen to my directions and comments and go through the rooms and corridors. I will guide you in this tour of a very strange house.

The door opens on to a large entrance hall, with a high ceiling and a marble floor. Walk quickly through the hall to a very large staircase. Go up the stairs. The stairs get narrower as we go up. Now we find ourselves in a hallway that is so narrow that we have to walk sideways, keeping our backs to the wall. We come into a room full of furniture of all sorts and cluttered with all kinds of objects, some of which are very fragile. We have to cross the room without breaking anything. Let's walk slowly and carefully. It's a little dark, so let's move to the other end of the room where it's brighter. (The teacher continues the story, describing the different areas of the house through which the students move: a tunnel along which they have to crawl, a room with a very slippery floor, a zigzagging corridor, a hallway turning and twisting sharply, etc.) Finally, we find ourselves in a large grassy, sunny field. Let's jog through the field... Now, let's roll on the grass. Now we're tired after all these exhausting activities. Let's lie down and rest.

VARIATIONS - Different Stories and Characters

- **A Walk Through the Forest:** Going around obstacles - rocks (walk around them or step over them), dead tree trunks (go over them), protruding roots (lift your foot), a stream (jump over it).
- **Sports:** Basketball (walk and dribble a ball), boxing (skip), skating (slide sideways), tennis (hit the ball with your racket), cross-country skiing (take sliding steps.)

- **A Visit to the Zoo:** The students pay a visit to the zoo and impersonate the different animals they see: a giraffe (on tip-toes), a kangaroo (jump), an elephant (lumber), a monkey (walk quickly, back arched, arms swinging.) The teacher might want to vary the kinds of movements required of the students, taking into account the amount of effort needed to perform them. The teacher develops the activity according to the student's reaction to the different animals. Another interesting exercise is a visit to a circus. The students impersonate various animals and play tricks, walk on a tight rope (walk in a straight line on the floor), pretend to be an acrobat (do a few somersaults), or a happy or sad clown.
- **Insects:** Ants (small quick steps), grasshoppers (jumps), caterpillars (crawling), spiders (on all fours, arms and legs extended), bees (quick, zigzagging steps.)

2. WHOLE-BODY MOVEMENTS WITHOUT LOCOMOTION

These activities lead to an awareness of the range of movements of which the body is capable. Starting from a closed position, the body or parts of the body extend slowly or quickly into an open position. These activities help the children to relax and be physically prepared.

General Organization

The teacher makes the transition from the learning activity preceding or following the activity by introducing the story or character.

The children gather in an empty area. They spread out, leaving enough space for everyone to move comfortably.

The teacher may participate, especially if the children are familiar with this type of activity. He/she also choose to observe the children, in order to see how the activity is being carried out. The teacher modifies his/her instructions to help the children relax.

JACK-IN-THE-BOXES

Let's pretend to be jack-in-the-boxes. We're all different, so we take different positions, sometimes bizarre ones...

Spread out around the room and find a spot to put your boxes. Give yourselves enough room to be able to jump without being hampered by a classmate. Now, everyone crouch in your box. Make yourselves as small as possible. When I give the signal (clapping my hands, knocking two sticks together, or beating on a small drum), all jack-in-the-boxes pop out of their boxes. The jack-in-the-boxes are all in their boxes, crouching. The cover is about to open (signal). The jack-in-the-boxes pop out. Now let's close the cover again. When I give the signal, all jack-in-the-boxes will pop out with a cry (signal). (The teacher repeats the exercise, instructing the students to shout and make a face as they jump out of the box, or to shout, make a face, and strike a particular pose as they jump out. The teacher might also pair up the students and have two jack-in-the-boxes pop out of a single box. The teacher will bring the exercise to a close by having the students take a short break and relax in a comfortable position on the floor).

VARIATIONS - Different Stories and Characters

- **What's in the Package?** The students curl up, folding their body into a tight package. At the teacher's signal, the students will open up in one move, making a sound that corresponds to whatever is in the package (an animal or an object).

- **The Growth of a Plant:** The students start by pretending to be a seed (curled up position), thinking about the kind of plant, tree, or flower they are about to become. Little by little the plant grows, develops roots, leaves, a stem (slow, gradual stretching of the body). Have the children think about what will happen to the plant (or tree or flower). Will the plant be pulled up, the tree cut down, the flower plucked or simply wilt.

- **Open and Shut:** The students follow the beat of a piece of music, striking open or shut poses, with parts of their body or with their whole body. The teacher will instruct the students to vary the positions they adopt (standing up, sitting down, kneeling, lying on the floor, in pairs or in groups of four).

  - With Different Body Parts

- **Pushing Against the Air:** The students stretch and yawn. They pretend that they are surrounded by walls of air. They push against these airy walls, first keeping their arms against their body, then extending them and exerting more effort against the resistance of the walls.

- **Drawing or Writing in the Air:** Using their middle finger like a pencil or a paint brush, the students pretent to draw a big picture or to write a word in big letters in the air, making the picture or the word as big as possible. They alternate between small and big drawings, and between small and big letters. (The teacher might also suggest that the students move about the room while doing this exercise).

- **A Puppet:** The students pretend to be puppets. The puppeteer pulls the string and the puppets jump with their arms and legs open as wide as possible, and close them as they land back on the floor.

3. ACTIVITIES INVOLVING SPECIFIC MOVEMENTS

In these activities there is a specific intention behind the movements that are performed. These movements are therefore specialized. The special character of the movements is maintained and stressed through any given sequence. The activities covered in this section are geared toward a variety of objectives. Integrating such specific aspects as speed and posture, specialized movements variously involve movements of the whole body or body parts, with or without locomotion.

General Organization

These exercises should be integrated into a broader activity. They should be related directly or indirectly to the theme of the activity, so that it will be easier for the children to perform the movements. The children are spread out in a cleared area. The teacher stands on a spot where he can follow the group's performance.

The teacher participates in the different activities so that his/her example reinforces the instructions given to the students. In addition, the teacher's participation will stimulate the children and his/her example will help them concentrate on the performance of the specific movements covered in the activity. When dealing with activities involving two students, the teacher will observe the participants and adjust his/her instructions on the basis of the students' performance.

SCULPTURES

(Before starting this activity the teacher might want to explore lines and shapes with the pupils. This preliminary exercise is intended to enable the students to have a clearer idea of the different shapes it is possible to create with their body.) We are going to draw lines and shapes with our body. We are going to turn ourselves into sculptures of various shapes. Now, let's scatter around the room. When the music starts playing, we will all start walking, twisting our bodies in any kind of shape. When the music stops, we will freeze in a fixed position.

The students move to the beat of the music. Their body and their arms are twisted in different shapes. When the music stops, the students freeze in whatever position they find themselves. The music starts again and the teacher instructs the students to move about in different ways. The exercise is repeated five or six times.

Next, the teacher divides the students into two groups. The preceding activity gives way to a new game, "Between the Lines." The students in Group A use their body to represent a straight, curved, or broken line. The music starts and the students in Group B move among the students in Group A, playing between the lines. When the music stops, each B student attaches himself/herself to an A student to make up a shape based on the type of line (straight, curved, or broken) represented by the latter. The music starts again. The B students move about in different ways among the A students, again playing between the lines. The music stops and once again the B students join the A students to make up a new shape, a two-part sculpture. The exercise is repeated a few times, after which the students switch roles, with the B students taking up a position other than a standing one, (lying on the floor, sitting down, kneeling, etc.)

VARIATIONS - Different Shapes

- **Tableaux Vivants**: (This exercise may follow the preceding one. At this point, the students have explored and reproduced different shapes with their bodies and should be ready to perform as a group.) The students are divided into groups of three or four. Student A adopts a particular shape and is joined successively by students B, C, and D, until the group forms a composite sculpture. Each student takes turns initiating the tableau. The teacher might have the students construct their tableaux against the wall or around a given theme, or have them move and represent a mobile sculpture.

- **Sculptures:** The children are divided into pairs. One of the two students that make up a pair will be 1 and the other 2. Student 2 strikes a pose to suggest a particular shape. Student 1 tries to identify what his/her classmate is portraying. Afterwards, the two students switch roles.

- **The Mold:** The children are divided into pairs: Student A will be the mold, and Student B will be the clay. Student A dances to the beat of the music. When the music stops, Student A freezes in the posture in which he/she is caught. Student B goes up to his/her partner and molds himself/herself on the latter, adopting the same posture, the same form. The two students switch roles.

- **Objects:** The teacher names different objects (pencil, scissors, table, chair, candle, pipe, balloon, doll). The children try to imitate the form of the object with their body. What is important in this exercise is not how realistic the students' representations of the object are, but, rather, the effort the students make and the extent to which they internalize the experience. After five or six objects, the teacher might select a group of children and ask each one to represent a particular object among those already represented. The rest of the class will try to guess which object is being represented by a student. When this first group of children has completed the exercise, another one is selected.

- **Robots:** Try to determine all the pointed, angular shapes that can be made with the body. Try to act like a robot, using various rhythms (quick and jerky or slow motion) and going around in different ways (turning round and round in one spot, moving in a circle, moving in a spiral).

- **A Mechanic and His Invention:** The students are paired off. One plays a mechanic and the other one becomes the mechanic's machine. The mechanic creates his machine, placing his partner's arms and legs in different positions and moving them in different ways (example: one foot hits something, one arm swings). Finally, the machine is turned on. It runs at its particular pace and its movements are accompanied by appropriate sounds. At this point the mechanic impersonates the operator of the machine, performing the appropriate gestures and movements, or else he becomes a part of the machine, making the pertinent movements. After a while, the students switch roles.

- Different Rhythms

- **On the Go:** The teacher tells the story of someone who is in a hurry. The person is running or walking quickly on the street. She is trying to find her bus ticket in her bag. She accidently spills the contents of the bag. She bends down and quickly picks up her belongings, jumps onto the bus, gets off the bus, runs toward the metro station, slips, and falls.

- **The Astronaut:** The teacher tells a story that takes place on the moon. The children will pretend to be astronauts who have landed on the moon. As the weightlessness on the moon slows down every motion, the students perform the movements suggested in the story in slow motion (walking, running, jumping over a ditch, stepping over a stone, sitting down, bending down to pick up a pebble).

ACTUALIZATION: EXPLORING THE VOICE

In the second cycle, the activities fostering awareness of the voice give the students the opportunity **to try out different varieties of sounds and qualities of sound emission** (T.O.3.2), through play activities around a story or a character.

The sensitization activities carried out at the actualization stage take the form of games. In some of these games, the children simply explore natural sounds or imitate sounds heard in the environment. In other games, the children modulate sounds, modify their intensity (loud-soft), pitch (low-high), and speed (fast-slow). These activities normally involve movements in addition to sounds, but the primary focus remains the production of sounds; the main goal is exploration of the voice. The exercises also give children an opportunity to cultivate hearing skills. The children produce a variety of sounds, listening to their own voice in order to evaluate the quality and pertinence of the sounds they make.

Suggestions for Carrying Out the Activities

It is advisable to do this exercise as part of an activity that is broader in scope. When the exercise takes place in a meaningful context, the students will be able to concentrate better as they explore their voice potential.

Clear and precise instructions should be given before the start of the activity. The students will obviously find it difficult to hear and understand instructions that are given while they are making the required sounds.

When setting up the area where the activity is to take place, the teacher should plan to stand where the children can see him/her and follow his/her gestures and silent instructions. The teacher may also use sound signals (using drums or sticks, for example) to silence the class when he/she wishes to give additional instructions.

By participating in the activity the teacher will be able to guide the students through the different steps involved in producing the required sounds. In addition, the teacher's very presence will encourage and stimulate the students.

1. SOUND EXPLORATION ACTIVITIES

All together the students produce sounds suggested by a story or a character presented by the teacher (environmental sounds or noises). The children may remain seated during the activity, since all they have to do is to make certain sounds. In other activities, however, in addition to making sounds, the students may have to make certain gestures and movements that are pertinent to the story or character involved.

General Organization

The teacher introduces the theme of the activity. If necessary, he/she explains the meaning of the gestures and sound signals he/she will be using to direct the students in the course of the activity.

The children gather in a cleared area. They sit or stand up in a pattern that allows everyone to see the teacher. If the exercise requires the children to move about, the teacher should stand where he/she can observe every student. The teacher can best guide the students by joining them in making the sounds.

A RUDE AWAKENING

We're going to imagine we're lying in bed in the morning, still asleep, and that we're going to be rudely awakened. Lying on the floor, in bed, with our eyes closed, we're very quiet.

We're fast asleep. We're breathing deeply out loud. (The teacher keeps quiet for a while, letting the students relax and breath in a regular pattern.) We are waking up now, slowly. We are breathing with our mouths open and we yawn out loud. Now we stretch, making all kinds of sounds as we do so... Suddenly, the telephone rings (the teacher imitates the ring of the telephone). We get out of bed quickly and we climb up the spiral staircase in a hurry. The steps are high, so we lift up our knees. We run faster now so we can pick up the phone before the caller hangs up. The stairs are high and when we get to the top we are out of breath. The telephone unfortunately stops ringing as soon as we arrive. We collapse on a chair (or on the floor), sighing deeply. We wait a while, catching our breath. We can breathe normally now. We feel like yawning again. We open our mouth wide and we yawn one last time.

VARIATIONS - Different Themes and Types of Interaction

- **A Thunderstorm Over the Lake:** (In this exercise the students have to recreate a sound environment. In an activity of this type each participant should adjust the sounds he/she produces to match those of the others.) It is morning and everything is quiet. The only sound is that of the waves lapping on the shore. The birds are awakening. They chirp and the crickets seem to answer their calls. A cool breeze suddenly starts blowing. The birds become increasingly excited. The wind blows harder. A fine rain starts falling. It rains harder. A peal of thunder is heard. The storm has arrived - a mixture of thunder, rain, and wind. Gradually, the storm quiets down. The rain keeps falling softly and then stops completely. (In the last part of this activity the teacher might want to redo the whole exercise so that students are able to harmonize the sounds of the storm better and to follow their progression more faithfully.)

- Different Types of Sounds and Noises

- **The Broken Machine:** Each student makes a particular mechanical sound. These individual sounds merge to give the impression of a machine that is running. The teacher monitors the rhythm of the sounds produced by the students (loud, less loud, silence.) On a signal from the teacher, the machine falters. It slows down, makes new and different sounds, and gradually comes to a stop. Silence. (The teacher should see to it that the sounds are varied and accompanied by appropriate gestures.)

- Sounds Accompanied by Gestures

- **The Car Race:** The children are seated. They pretend to be driving a car, making all the appropriate gestures. They imitate the sounds of a car (starting, warming up the engine, moving, speeding, slowing down at curves, braking and coming to a stop.)

- Sounds Accompanied by Movements

- **Flying Truck:** Each of the students pretends to be an airplane. They are participating in an air show. They perform a variety of aerobatic movements accompanied by appropriate sounds. They go up and down, pirouette, turn, free fall, and then pull up unexpectedly at a steep angle.

2. ACTIVITIES INVOLVING THE MODULATION OF SOUNDS

The children produce sounds or utter words or sentences, modulating the quality of the sounds by varying their intensity (loud, soft), pitch (low-high), and speed (fast, slow), as well as their intonation. These activities may be accompanied by appropriate gestures and movements.

General Organization

The teacher will explain the gestures and sounds he/she will be using as signals to direct the students in the course of the activity.

The students form a circle or spread out if the activity requires them to move about. The teacher should stand where he/she is able to see the whole group and circulate among the students to listen if the activity involves movements. In the latter case the teacher might suggest that the children change direction at the end of every sentence and regroup in different patterns.

The teacher can best guide and encourage the students by joining them in producing the required sounds. He/she can set the tone of the activity by the way he/she voices his/her instructions.

PLAYING WITH A SENTENCE

The teacher selects a short sentence and shows the students how to memorize it. Then he/she instructs the class to pronounce it in a variety of ways, with a variety of intonations, at different rhythms.

The children spread out around the room. When the teacher gives the signal (using a tambourine or wooden sticks), the students stop talking and listen quietly to the teacher's instructions concerning the pronunciation of the sentence. First they stand still as they whisper the sentence (sound signal). Then they say it out loud, without shouting, as they walk silently. Now the students pronounce the sentence in a droning voice, like the taped message of a telephone operator, while walking like a robot. Then the students whisper the sentence into a classmate's ear as they walk by, as though they were confiding a secret. Or they adopt the serious tone of someone rebuking another person, or else they say the sentence in the tone of a lover whispering sweet things. The teacher might bring the exercise to an end by asking the students to repeat the sentence one last time. As they do so the students will slow down both their speech and walking pace until they come to a complete stop and are silent.

VARIATIONS - Intensity

- **My Name:** The children stand in a circle. The first one tells his/her name. The others take turns repeating the name, whispering it softly, then louder (without shouting). The students might each pronounce the name with a different degree of intensity. (They may also play on such qualities of vocal sound as pitch and duration.)

- Pitch

- **The Rocket:** The children utter the sound "whooo", going from a low pitch to a high pitch. They stand up in a circle. The teacher directs the students using hand gestures. Lowering his hand to ask for a low pitch, raising it to ask for a high pitch, and varying the speed at which the students utter the sound. The students repeat the exercise, combining a movement with the production of the sound. They start in a crouching position, uttering the sound at a low pitch, they then rise up until they are able to stand on the ball of their feet and stretch their arms upwards, while raising the pitch of their voice. The exercise could be done differently by pairing off the students; one would utter the sound from a low pitch to a high pitch, while the other would be doing the reverse. (A different approach would be to have the students pronounce the sound with varying intensity.)

- **The Bear and the Mouse:** The children pretend to be bears. They move about, walking in an awkward and heavy manner and growling (deep voice.) Next, the children pretend to be mice moving about in quick little steps and squealing in a high-pitched voice. Then, one half of the students are asked to pretend to be bears. The others will be mice. First the mice walk and squeal around the bears. Then, the two groups switch roles when the teacher gives the signal. (If the room where the activity takes place is large enough, the teacher might ask the bears to become mice every time they touch a mouse.)

- **Mr. Slow and Mrs. Hurried:** The students first play the role of Mr. Slow, moving about at a slow, shuffling pace and making low, grunting sounds, a little out of breath. Next, the students play the role of Mrs. Hurried, walking around fast, uttering sharp, excited cries and uttering such sentences as: "I'm in a hurry. I have to get moving." The teacher designates half the class as Mr. Slows and the other half as Mrs. Hurrieds. The Mrs. Hurrieds walk around the Mr. Slows. At the teacher's signal, the two groups of students switch roles. (It is possible to have the students improvise appropriate words, while they utter in the same low and sharp voices used by the two characters, as they move about and act out a particular story suggested by the teacher.)

- Speed

- **The Grocery Order:** The children are paired off. One phones in a grocery order in a slow voice; the other one repeats each item at a fast pace. With younger children, the teacher will read out the grocery list slowly or fast, and the students will do the opposite. In this exercise it is also possible to have the students vary the pitch or the intensity as they repeat the different items.

- **Acceleration:** The children walk around slowly in a circle while repeating a sentence in a similarly slow manner. They gradually speed up both their walk and their speech. At a sound signal from the teacher the students stop. At another signal, they start walking around at a fast pace while repeating the sentence in a similarly fast manner. Then they gradually slow-down both their walk and their speech.

ACTUALIZATION: EXPLORING THE ENVIRONMENT (Space, Objects)

In the second cycle, the exploratory activities are designed to promote the student's awareness of the environment (space, objects.) They are intended to enable the children **to move naturally in space in situations involving multiple and complex interactions** (T.O.4.2). These activities consist of games which are based on a character and which foster spatial orientation and awareness.

At this stage the sensitization activities primarily involve the exploration of space. Objects are explored more effectively if a series of activities is organized within the framework of a workshop. Space exploration activities involve exercises on spatial orientation, movement along a particular trajectory or from one level to another. Some of the exercises are games designed to make the students aware of space, be it the space occupied by a single individual or a shared space.

Suggestions for Carrying Out the Activities

The teacher begins by summing up the story or by introducing the character which will be the subject of the exercise. An effort should be made to connect the exercise with the preceding activity. There are no specific instructions concerning how to set up the area where the activity is to be carried out, since the activity itself is concerned with spatial exploration.

Instructions given in the course of the activity will necessarily emphasize spatial exploration. Thus, as part of the activity and within the framework provided by the character or the storyline, the students might be asked to find directions, cover a trajectory, or move from one level to another.

The teacher should participate in the activity to guide and motivate the students.

1. SPATIAL ORIENTATION ACTIVITIES

In these activities the students are required to move about in different ways while producing certain sounds. They will be asked to explore in certain directions, to follow a trajectory (circular, straight, zigzag, serpentine), or to move from one level to another (low, medium, high.)

General Organization

The children spread out around the room. They circulate throughout the room, being careful not to bump against one another. The teacher will find it advisable to participate in the group games. He/she should stand where he/she can best observe the students. He/she will thus be able to guide them and adapt his/her instructions to the students' pace.

A SOAP BUBBLE

The students will pretend to blow on a soap bubble, following the delicate sphere as it floats through the air, moving it forward, to the right, to the left, upward, downward, all over the room. The students will keep their bubbles away from one another to avoid bursting them.

The bubble shoots up in the air. The students follow it with their eyes as it moves around, pushed about by air currents, now fast, now slow. (The students explore for a while.)

The bubble is transformed into a solid ball. The students catch the ball, throw it up in the air, catch it, bounce it, then they pair off and play with the ball. (The teacher might want to designate the students who will make up each pair of players. If the activity becomes too vigorous, the teacher might instruct the students to slow down.) The students will surprise their respective partners by throwing the ball in unexpected directions, from afar, from up close... The ball grows bigger, and the students have to handle it in different ways. The ball grows even bigger, becomes the size of a big beach ball. The students throw it back and forth. The ball now becomes so big that one can get inside it. Now the students pretend to be that huge ball, and they roll on the floor toward their respective partners. When two balls come in contact, they merge and form a bigger ball. They roll around slowly in all directions. Finally, they lose air gradually until they lay flat on the floor. (The students take a few minutes rest.)

VARIATIONS - Trajectories

- **The Circus Lion:** The students pretend to be lions and perform the different movements and gestures suggested in a story narrated by the teacher. "The lion is dozing in his cage. He gets up and stretches. He paces around and skirts the walls of his square cage. He follows the tunnel which leads straight to the ring. He circles the ring. He jumps from one high stool to another in a zigzag pattern. Finally, he walks through the tunnel back to his cage to lie down and rest."

- **A Walk in the Woods, in a Field, or in the Park:** In this activity, students are required to move around a terrain strewn with obstacles. They will walk up winding foot paths, walk around some big rocks, avoid pools of water by walking in a zigzag pattern. In these walks, the emphasis is on the route the students follow rather than on their body movements. The teacher might want to encourage the students to explore different routes by arranging a variety of objects (leaves, hoops, chairs, etc.) on the ground in different patterns. The teacher might also ask the students to move at different levels. For example, they may have to crawl under a fallen tree trunk, to cross a gully by sliding on a rope extended over it, or to crawl under bushes.

- Levels

- **Where Could It Be?:** The students will pretend to be looking for some small item such as a key or a ring, searching every nook and cranny of the house, on shelves, under the furniture, in drawers, inside some baskets, under the carpet. They look inside a handbag, drop its contents on the floor, then put everything back. They still cannot find what they are looking for. The teacher asks the students where else they might look.

- **Drawing on the Floor and in the Air:** The students will pretend to have paint and chalk under the soles of their shoes. They move around slowly in a pattern that spells their first name, a word, or a short sentence, in capitals, in huge letters, in very small letters, using cursive script. The students then write on the ceiling with their head, and in big letters on a streamer with their hand. Finally, the students write a vertical row of figures, starting high up on the wall and moving down to the floor.

2. ACTIVITIES FOSTERING AWARENESS OF SPACE

The students develop an awareness of space essentially through individual activities involving spatial exploration and through activities requiring students, in groups of two or more, to coordinate their movements in space.

. AWARENESS OF PERSONAL SPACE

Each student will individually explore a restricted area in different positions and through a variety of movements.

General Organization

The activities which foster awareness of space require a certain amount of concentration on the part of the students. Such activities are usually part of a workshop. They are normally preceded by warm-up activities which enable the students to concentrate better. When these activities are presented separately, there should be a transitional element to connect them to one another.

In these activities the students scatter around the room, making sure that everyone has enough space to move about. The teacher stands where he/she is able to observe all the students. He/she will give the necessary instructions to stimulate and guide them in their exploration, taking into account each student's individual pace.

AN ELASTIC BOX

The students pretend to be handling a cardboard box, one big enough to hold a person. They get ready to explore the box. The students scatter around the room and each one selects a spot that is large enough to hold their box. The students move into their box and settle comfortably in it.

The students close their eyes. They visualize themselves inside their box, touching, exploring its inside walls, above, below, right and left. The students change position, being careful not to break the box open as they do so, then they explore for a while. The students stay in their original position and enlarge the box by pushing against its sides with their back, their hips, and their hands. The box is elastic. The students enlarge it slowly, until they can barely touch its sides.

The students now explore the new box, trying different positions, touching the inside walls. They next shrink the box down to the smallest size that still can contain a person. The students explore the smaller box, moving carefully. At the teacher's signal, the students push the sides of the box outward and make it as large as possible, occupying the maximum amount of space possible with their body.

VARIATIONS (With Props)

- **Territory**: The territory can be represented by a piece of cloth, a towel, a gym mat, or a few floor tiles.
- **A Versatile Chair**: The students will try putting themselves in different positions in relation to a chair (standing, sitting, or lying, on top, under, or around the chair). The student and the chair occupy the maximum amount, then the minimum amount, of space.

. COORDINATED MOVEMENTS INVOLVING TWO PEOPLE

In these activities the students are required to coordinate their movements with those of a classmate.

General Organization

These activities which require a certain amount of concentration should be tied to the preceding ones. The teacher observes each pair of students, notes how they interact and how the activity unfolds, and adjusts his/her instructions accordingly.

MY TERRITORY

To introduce this activity, the teacher reminds the students that many animals delimit their territory in quite a precise way. The teacher will then ask the students each to map out his/her own territory and to explore different ways of occupying it and living in it.

Each student is given a length of string or some rope. The students then scatter around the room and each chooses a small area as his/her own territory. At the teacher's signal, the students lay their length of string on the floor, using it to trace the boundaries of their territory, that is, the maximum amount of space which their body can occupy. The teacher or a designated student may help the students lay the string down on the floor.

The students occupy their respective territory, by covering as much of it as possible with their body. They adopt different positions, lying down, sitting up, or kneeling down. Next, the students cover their **entire territory** by walking in short steps over the **whole surface**, by rolling, or by walking on all fours. Finally, the students will try to cover the smallest part of their territory possible.

Each student finds a partner and the pair occupies the territory. The students enlarge the personal territory which they mapped out with a length of string. The pair explore the new enlarged territory together, occupying first as much space as possible, then as little space as possible. They adopt different positions, walking along the boundary back to back or holding on to the other partner's foot. They might also walk in and out of the territory together, or separately, and so on.

VARIATIONS - With Different Characters

- **The Blind Person and the Guide**: The students are paired off. One of the students closes his/her eyes and the other one guides his/her blind companion by means of verbal instructions, helping him/her to explore their surroundings (touching, walking around various objects, trying different routes and different ways of moving). The "blind" student then makes a few comments about his/her exploration. Next, the students switch roles. This time, the guide does not speak to his/her charge and only leads him/her by the hand, making him/her touch various objects and helping him/her go around obstacles. The "blind" student makes appropriate comments. Alternately, the "blind" student may be guided by various pre-arranged sounds produced by the guide. Finally, the students discuss their respective experience.

- **COORDINATED MOVEMENTS INVOLVING A GROUP**

In these activities, the students are required to coordinate their movements with those of the other members of a group.

General Organization

This activity will be more effective if it is linked to the previous one. The children benefit more from this game if the teacher joins in.

INCLUSIVE MUSICAL CHAIRS

If we all work together, we can find ways to make sure no-one is left out, as you will see in this special version of Musical Chairs. One chair is removed in the normal way each time the sound is heard, so there will be fewer and fewer chairs but we'll find a way to fit everyone on the remaining chairs.

Let's place the chairs in a row, one less chair than children. Depending on the space available, half the group could play while the other half observes and suggests ways for the others to organize themselves. The groups switch over after a while.

Walk around the chairs. On the sound signal, find a place on the chairs. One chair is then removed. The game continues until everyone finds space on the fewest possible number of remaining chairs, that is, until the group finds a way to organize themselves so that everyone fits on the chairs (by placing themselves in different ways, even standing on them) and no-one is left out.

VARIATIONS - A Different Story

- **The Beehive**: The teacher describes a beehive in which thousands of busy bees are working. The teacher then asks the students to pretend to be very busy bees flying from one corner of their hive to another without stopping.

  The children scatter around the room, that is, around their hive. Each bee occupies its little cell in the hive. It is spring. Curled up in their little cells, the bees start humming. Then they take a few slow, timid steps; they move from one corner to another, passing by one another without touching, going faster and humming louder, and becoming busier. Next, the teacher instructs the students to do the reverse, to slow down as they move higher and higher and to hum softly, until they stop moving and humming completely.

- The Walls Are Closing In: An area is marked out by means of some chairs linked by a rope. The students move rhythmically to the beat of music inside this area. Each time the music stops, the students move the chairs closer together, thus reducing the space available to the group.

- A Different Group Arrangement Within the Area

. **The Elastic Circle**: The students hold hands and form a circle. At the teacher's signal, they move away from one another until only their fingertips touch. They stand in this position for a while, then they move forward, bunch together in the middle as tightly as possible, and finally move back to their original position. The students continue, following the same closing and opening pattern, and making a distinctive sound for each movement. As a further variation the students might move at different speeds, slowly when coming toward the center, fast when moving away from one another, and vice-versa.

. **The Knotted Ring**: The students form a circle, holding one another's hands. One student starts moving very slowly, stepping over or crawling under his/her neighbors' hands on either side in such a way as to make a knot. Other students follow suit until there are so many knots in the ring that nobody can move. The students maintain their position for a while, then they try to get back to their initial position. They will find this almost impossible.

General Comments

This section of the guide is a collection of model lessons, that is, a variety of lessons structured along the lines of the workshops described earlier.

Every workshop includes three parts: warm-up exercises, expression and communication, and assessment. The different parts are linked to one another in a way that enables the students to follow the normal approach used in drama. The different activities in a given workshop are usually concerned with several objectives. Those objectives, which should be emphasized by the teacher and are to be the focus of formative evaluation, appear at the beginning of each workshop.

This section of the guide presents not only a description of workshop activities but also gives a variety of "points to note" in the course of these activities. These brief remarks are meant as a reminder of the specific objective of a particular activity. They are also designed to help teachers in their directing and coaching role, providing clues on the best means of attaining the objective of the activity. There are other comments that bear directly on the teacher's interaction with the group.

The workshops found in this section are not learning activities per se. They do not have to be used as such nor do they have to be kept in the sequence in which they are given. Teachers might want to experiment with the different activities, but they must take into account the particular type of students they have in their class. While they are free to modify and adapt the content of the workshops, teachers should follow the sequence within each of the activities. In addition, to keep the students motivated, there should be appropriate transitional exercises between two activities. Teachers are also free to choose when to do a particular workshop. However, while they do not have to follow the sequence in which the workshops are presented in the guide, they should be aware that the activities become increasingly complex from one workshop to the next.

Teachers might want to use the model workshops simply as reference material, preferring instead to develop their own workshops around themes which they favor or which seem particularly suited to the objectives of the program or the interests of their students. The selected themes, like those of the model workshops, may be quite varied in nature and may be treated in a broad variety of ways. For example, a prop may be used to explore a particular theme ("And All This for a Piece of Cloth"). The theme may be chosen because it is of special interest to the students at the time or in general. Such a theme may be treated realistically, as in the activity "Machines," or it may be acted out, with a touch of fantasy, as in the activity "On Another

Planet." Finally, teachers may choose a theme whose treatment requires students to use much imagination, as with the activity "Mirrors and Puppets."

In developing the different themes, as well as in using the model workshops, teachers are advised to consult the Summary-Table, which outlines the different stages in the learning process, the organization of the workshops, and the instructional approach. This table will facilitate planning and enable teachers to respect both the learning process and the spirit of dramatic play in doing the workshops.

The Workshops at a Glance

1. Autumn

Movements and activities in the park (walking, climbing, throwing leaves, etc.) Memory: a tree, growing a tree. Imagination: the journey of a small leaf. One-on-one talk about the leaf's journey. In pairs, the students sweep fallen leaves off the floor, silently at first, then with the appropriate sounds and movements. Group discussions of the activity.

2. A Rolling Ball

Imaginary ball: making the ball, throwing the ball, using tricks. Teams of two: throwing and guessing, throwing in coordination. Imagination: a marble traveling through the body. Discussion: destination point. Travel to that point in a balled-up position. Arrival at point of destination and "unballing", images of the place. Teams of two: visiting the imaginary place of everyone. Group discussion of the activity.

3. Machines

Indicating different spots in space with the body, at different rhythms. Motion of one part of a machine, alone, at different rhythms. Teams of two: one student starts the machine, and the other joins in running it, both making appropriate sounds. Discussion. Teams of four: putting together a complex machine, making appropriate sounds and movements. Presentation of the machines.

4. Mirrors and Puppets

Exploring space in teams of two. Discussion. Teams of two: using the hand to hypnotize, playing with the mirror. Making a puppet. Taking a walk. Teams of two: mirror and puppet. Teams of two: exploring the classroom, verbal exchange. Exploration of an imaginary place and handling of the puppet. Group discussion of the activity.

5. And All This for a Piece of Cloth

Moving around a piece of cloth in different ways, the handling the piece of cloth while walking around. Imagination: what the piece of cloth can represent. Guessing where pieces of cloth are hidden. Encounter of two objects represented by the pieces of cloth. Teams of four: encounter of four objects represented by the pieces of cloth, in a bizarre place. Verbal exchange.

6. On Another Planet

Feeling of "explosiveness" all over the body. Mini-explosions. Explosion-propulsion: sensation of buoyancy, of weightlessness. Lifting a heavy rock alone or with a classmate. Falling inside a crater, rescue mission. Teams of four: encounter between humans and inhabitants of the planet.

Workshop No. 1

AUTUMN

OBJECTIVES: P[1] To explore fictitious situations through imagination as well as the relevant sensations and emotions (I.0.1.2.6.)

A To occupy the surrounding space in directions and patterns of varying difficulty (Space, I.0.4.2.1)

To improvise in pairs the poses, gestures, and movements related to a single specific action. (Non-verbal improvisation, I.0.6.2.2)

R To verbalize the main points of an activity with one or two others, or with the group. (I.0.9.1.2)

Suggested Activities	Points to Note
WARMING UP	
. The students spread out around the classroom. They pretend to be in a park in autumn. The teacher suggests that they explore this park, which may resemble a well-known park or be totally imaginary. The students take a leisurely walk along hard, paved pathways. They then move off these pathways onto the fallen leaves that cover the lawn.	. Simple movements in space. Awareness of the ground under their feet.
. The students scatter leaves as they walk along. They take increasingly bigger steps and scatter the leaves higher. They step over a big pile of leaves and jump over another one. They bend down and pick up handfuls of leaves. The students throw the leaves higher. They throw a handful to a friend, very far...	. Teacher's involvement, encouraging the students to participate and to spend energy.

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1. P = Perception; A = Actualization; R = Response.

. The students start walking again, following a small paved pathway that veers to the left, than to the right, before turning around rocks and trees, crisscrossing the park...	. Exploring space from various directions and indirect interaction with one another, at varying rhytnms. The challenge: to avoid touching one another.
. The students head toward a hill. They climb the hill. It is an arduous climb. The students lift their legs higher at each step they take. Their breathing becomes heavier as they get tired and have to spend more effort. The students walk back down the hill, slowly at first, then increasingly faster.	. Awareness of the different rhythms and levels of effort required for various activities.
. The students find themselves again on level ground, walking on the fallen leaves. Hop! They step over a big stone. They slow down, looking at the trees around them (young trees, tall, strong, imposing trees...). Finally, the students stop.	. Returning calm.
. The students close their eyes, visualizing the different trees they were admiring earlier (young trees with small, flexible trunks; bigger trees with strong, imposing trunks.) Keeping their eyes closed, the students impersonate a tree. Their feet take root deep into the ground. They are now a tree with a thin and flexible trunk, or one with a strong and unbending trunk. The tree's branches are heavy with leaves and they reach up toward the sky. The branches sway in the wind that is howling louder and louder (hoo... hoo...) The leaves on the branches shake violently. The wind gradually dies down and becomes a light breeze. The tree now moves only slightly. (Throughout the activity, the students produce appropriately evocative sounds.)	. Relaxation. Imagination. Teacher's instructions: alternating suggestions of images and silent interludes, giving the students time to internalize the images and to use their imagination. The teacher might want to use sounds to pace the activity and determine its length.

. Everything is quiet now... the students lie on the floor, like leaves falling and coming to rest on the ground. They try to visualize the upper branches of the trees swaying in the wind. One leaf falls off a branch. The students visualize its shape and color, its trajectory as it floats through the air.	. Long pauses to give the students time to develop their own images.
. The students team up in pairs and talk about the trajectory followed by the floating leaf (what the leaf saw, where it landed...)	. First verbal activity. One-on-one interaction, which makes listening to others easier.
. The students act out an autumn scene. The leaves are falling, children are playing in the leaves, sweepers are cleaning up the park, while other park employees are burning up leaves. The students team up in pairs. Students A represent fallen leaves. Each pair of students settles in a spot that is spacious enough for the two of them to move. The A students sweep the B students, giving great broom strokes (without touching their partners.) The "leaves" roll about, twist around and scatter at each stroke of the broom. Finally, all the leaves pile up in the middle.	. One-to-one non-verbal interaction. Movements of the leaves in reaction to the movements of the sweepers.
. The students switch roles. The A Students, playing the leaves, protest and complain about the prospect of being burned (sounds and movements.) The B Students are the sweepers and they complain about being forced to work to gather the leaves (sounds and movements.)	. Sounds and movements of the leaves in reaction to the sounds and movements of the sweepers. The teacher might suggest that the students do the activity in slow motion for better concentration.

RESPONSE

- The students talk about their walk in the park (stepping on dead leaves, going up the hill, ...), their impersonation of a growing tree, their travel as a wandering leaf, their experience as sweepers or as leaves.

VARIATION

This is a group activity. The students are divided into two teams. Team A students gather in the middle, bending to form a pile of leaves. Team B students stand around the first group, playing the wind. The wind suddenly starts blowing hard, raising the leaves in the air and scattering them to every corner of the park. The leaves gradually fly away from the pile, float here and there, before resting on the ground. (The students might rehearse the different sounds produced by the wind - calm breeze, storm, lull - before beginning the activity.)

N.B.: A description of this workshop, along with sample instructions intended for the teacher, can be found in Appendix I.

Workshop No. 2

A ROLLING BALL

OBJECTIVES: P To explore fictitious situations through imagination as well as the relevant sensations and emotions. (I.0.1.2.6.)

A To improvise in pairs the poses, gestures, and movements related to a single specific action. (Non-verbal improvisation, I.0.6.2.2)

To improvise a story or dialogue in pairs based on a theme. (Verbal improvisation, I.0.7.2.3)

R To verbalize the main points of an activity with one or two others, or with the group. (I.0.9.1.2)

Suggested Activities	**Points to Note**
. Preliminaries: The students talk about the different types of balls they are familiar with.	
. The students close their eyes and imagine a ball, one that is unique in terms of volume, color and weight, and is made of a special material.	. Give the students time to visualize their ball and to concentrate on its various characteristics.
. The students mold their ball in their hands. They start with a very small lump of material, holding it between their fingers and in the palm of their hand. The lump gets bigger as the students roll it in their hand. The students switch hands and the ball still gradually grows bigger, little by little.	. The students concentrate on their hands, moving them as little as possible.

. The students now hold their ball in both hands and finish molding it to the size they wish. They try out the ball, throwing it high up in the air, bouncing it on the ground, clowning with it (rolling it from one hand to the other, over the shoulders, making it appear and disappear), walking all the while.	. Now that the students have completed their ball, the activities and movements done with it can be more complex. The students give free rein to their imagination.

Throwing the ball

. The students stop and throw the ball to some imaginary partner who is standing close at first and gradually moves farther away.	. Increasingly expansive movements. Great expenditure of energy.
. The students team up in pairs. Student A throws a ball, a different one each time in terms of weight, size, material. Student A aims his/her ball at a particular target (in the classroom or outside, through the window). Student B follows the trajectory of the ball with his/her eyes and tries to guess where it will land, basing his/her judgment on the amount of force used to throw the ball and on the position and movement of the thrower's body.	. Observing and paying attention to the partner's gestures and movements.
. The students switch roles. Student B lets out a spontaneous sound as he/she throws the ball.	. Sounds linked to the action.
. The students team up in pairs. They start at a certain distance from each other and throw the ball to their partner. Each student follows the ball's trajectory with his/her eyes and rushes to catch it wherever it might fall.	. Direct non-verbal interaction requiring close attention to the other partner. The teacher might suggest that the students perform in slow motion as a way of concentrating on their actions.

. Students A and B gradually move closer to each other, and adjust their throws in terms of the distance that separates them and in terms of the ball's intended trajectory.	. The students concentrate on performing coordinated movements.

EXPRESSION-COMMUNICATION

. The students are preparing themselves for a trip. They wrap themselves up into a package that is as tight and compact as possible.	. Awareness of the body. Smallest size possible.
. When the students have finished wrapping themselves into a package, they think about some special place they would like to visit.	. A few questions and suggestions to stimulate the students' imagination.
. The students choose some spot in the classroom as their destination and they determine how they will reach it.	
. Still in their "wrapped up" position, the students start moving toward their destination. They avoid the obstacles on their path (the package is fragile). The students imagine the sights and sounds on their itinerary (faces, houses, towns, animals, etc.)	. The students find a way of moving that is effective in terms of their rolled-up position.
. When the students arrive at their destination, they unwrap themselves slowly as they explore this whole imaginary place.	. The students are encouraged to "unwrap" themselves as expansively as possible.
. The students use a travel log (a sheet of paper) to record their travel impressions, isolated words that tell what the students have seen or heard, and that describe the imaginary place where they are now.	. The students come up with a number of key words in anticipation of the following activity.

- The visitors at two contiguous places call out to each other (Sir! Ma'am!) and get acquainted. Student A invites student B to pay a visit to his/her spot. Student B is given the "grand tour", as the host describes the different sites. Student B makes a few comments about what he/she sees. Finally, the students switch roles.

- Direct verbal interaction. Imagination, listening.

RESPONSE

- The students talk about their imaginary ball and about their trip in their balled-up position.

VARIATION

The students form teams of three or four. Students in each team pretend to throw a ball to one another. This imaginary and previous ball changes in size or decreases in size at it passes from one person's hands to another's.

Workshop No. 3

MACHINES

OBJECTIVES:

P To identify the physical qualities of the environment (I.0.1.2.1)

A To move the various parts of the body in relation to one another. (Body coordination, I.0.2.1.4)
To improvise, in pairs or in mini-groups, the poses, gestures, and movements related to a single specific action. (Non-verbal improvisation, I.0.6.2.2)

R To present, in a spirit of sharing with another team, an activity produced by the team, and to discuss it. (I.0.9.2.2).

Suggested Activities	**Points to Note**
WARMING-UP	
. The students spread out around the classroom. Each student makes sure he/she has enough space around him/her.	
. The students point at a particular spot on the floor (Spot No. 1). With their other hand, they point at a spot on the ceiling (Spot No. 2). Changing hands again, they point at a spot on the wall (Spot No. 3).	. Coordination. Instantaneous reaction to a stimulus.
. Setting the pace, the teacher asks the students to point at the numbered spots he/she names. The students extend their arms and their body in the direction suggested by the teacher.	. Alternating rhythms (long, long, short; short, long, short; etc.) and varying the order of the numbers.
. At their own pace and in any order they wish, the students point in the direction of the three different spots.	. Each student has his/her personal rhythm. The teacher will encourage them to lean their whole bodies in the direction of the spot.

EXPRESSION-COMMUNICATION

. The students are asked to think about a machine (or any mechanical gadget). They will then visualize the particular movements performed by that machine (examples: sewing machine, egg beater, windshield wiper). The students choose one part of their particular machine (examples: the needle of the sewing machine, the handle of the egg beater, etc.), and mime the movement performed by the machine part with their body. They start in slow motion, to warm up the machine, then they accelerate before stopping abruptly. The part has gotten stuck. When it has been fixed, the part starts again slowly, accelerates, slows down to the point where it can hardly be seen to move.	. The teacher gives the students enough time to choose the machine part they wish to mimic and to devise the appropriate motion. The teacher uses a pre-arranged signal to set the desired rhythm.
. The students team up in pairs. Student A takes up the movement of his/her machine part, performing it in slow motion. His/her partner observes the performance, then starts mimicking the movement of some other part of the machine. The two partners coordinate their movements, slowing down and accelerating together.	. The teacher encourages the students to observe and listen carefully to their partners in order to be able to coordinate their movements and have the machine run smoothly.
. The students switch roles. Student A performs the motion of his/her machine, while Student B makes the sounds he/she thinks are made by this particular machine.	. Production of sounds to match the movements.
. The two students discuss each other's ideas about their respective machines.	
. The students make up groups of four. They invent a strange machine. Each student represents a particular part of this machine, performing a particular motion in relation to the other parts, and producing appropriate sounds.	. Activity requiring good coordination and cooperation.

RESPONSE

. Two teams of four students each face each other. Team No. 1 presents their machine (motion and sounds) to Team No. 2, who observes their performance. The first team stops for a while, then starts again. The second team comments about the machine's functioning. ("It's starting now, slowly. A control lever has been pulled. The machine is now hammering a plate ...). The students switch roles and continue the activity.	. Demanding verbal activity.
. The students hold a general discussion about the different machines presented during the activity (individual machines and group-built machines).	. The students focus on the surprises and difficulties caused by the machine.

VARIATIONS

- The students form teams of four of five. Each team chooses a real machine or appliance (used in the kitchen, in school, or in the garage). The members of the team put the machine together and start it. The machine runs for a while, making the appropriate sounds.
- The workshop comes to an end. Each team of four puts their machine together again one last time. The members of each team dismantle their machine, one part at the time, while walking in slow motion toward their desks or toward the door.
- All the students participate in this activity. They put together an assembly line, setting up its different sections based on an agreed upon plan.

Workshop No. 4

PUPPETS AND MIRRORS

OBJECTIVES:

P To identify the physical qualities of his/her environment. (I.0.1.2.1)

A To occupy the surrounding space in directions and patterns of varying difficulty. (Space, I.0.4.2.1)
To improvise a story or dialogue in pairs or in small groups based on a concrete theme. (Verbal improvisation, I.0.7.2.3)

R To discuss with one or two classmates, or with the whole group, the main points of an activity. (I.0.9.2.1)

Materials:
- Pieces of material (90cm x 90cm), one per child
- Rubber bands, four or five per child.

Suggested Activities	Points to Note
WARMING UP	
. The students are divided into two groups, A and B, and the two groups scatter around the room.	
. The students in Group A stand in one spot, observing everything they can see from their particular position (the floor, ceiling, various objects in the room). The students in Group B observe the position of their classmates in the other group.	. Perception of the environment.
Exploration of Space: **Group B Students Pursuing Group A Students**	

Suggested Activities	Points to Note
. The teacher gives a prearranged signal (words, sounds, or other kinds of signal). Group A students move quickly to another spot and their place is taken by their Group B partners. Students in each group now observe from their new spot. The two groups of students move again to a new observation spot, the Group B students still following the Group A students. As before, students from the two groups switch places after a period of observation.	. The teacher encourages the students to find observation spots that are interesting. The students move at a fairly quick pace. The teacher signals when to stop and when to start. The students observe only for a brief moment, and concentrate on their surroundings.
. The students get together in pairs. Student A and Student B discuss with each other what they saw during their exploration.	. Simple verbal activity in preparation for the expression-communication activity.
EXPRESSION-COMMUNICATION	
Hypnotizing With the Hand	
. The students team up in pairs. Student A holds his/her hand a few centimetres in front of Student B's face. Student B is hypnotized and must keep his/her face always at the same distance from Student A's hand. The hypnotist moves his/her hand up and down, sideways, etc.	. The students change partners. They explore various movements in space. The challenge is for the students to keep the hand and the face at a constant distance from each other.
. The students switch roles. Student B is now the hypnotist and Student A the subject. The hypnotist uses now the right hand, now the left hand, making his/her subject perform a greater variety of movements (crawling under his/her legs, for example) and moving around the room.	. The teacher urges the B students to maintain a reasonable pace. Beyond a certain speed, the game is no longer possible. If need be, this activity can be done in slow motion.

Suggested Activities	Points to Note
The Mirror Game	
. Student A and Student B stand at a short distance from each other. Student B performs a variety of movements (lifting one arm slowly, then both arms, and, gradually, his/her whole body). Student A mimics every movement made by his/her classmate. After a while, the two students switch roles.	. The students switch partners. They relax, concentrate on their perceptions and cooperate with one another. Slow background music is appropriate.
Making a Puppet	
. Each student picks up a small piece of material. Using five or six rubber bands, the students transform the piece of material into a puppet.	
. The students carry their puppet on different parts of their body and walk around to meet other puppets.	. Random grouping or grouping based on colors or some other criterion.
. The students team up in pairs. Student 1 moves his/her puppet slowly. Student 2 makes the same movements as the puppet, mirror-like. The two students switch roles, adding sounds to the movements they make this time.	. The students switch partners. The teacher encourages the students to explore the surroundings in detail, from dust on the floor to a crack in the ceiling.
. Student 1 stands behind Student 2 and narrates a trip he/she is making to some imaginary place (underwater or on some unknown planet, for example). Student 2 manipulates his/her puppet, following the story told by his/her partner.	. The teacher might stimulate the students' imagination by suggesting a variety of places and possible adventures.

Suggested Activities	Points to Note
. Two puppets meet in an unknown place. (A sheet of colored bristol board - 60cm x 60cm or 60cm x 90cm - or a newspaper page may be used to represent the site). The two students describe this imaginary place where they find themselves, making up details of the configuration of the landscape. (The students might also draw the features of the place on paper or cardboard as they are described).	. For this activity the teacher might make a few suggestions to stimulate the students' imagination.
RESPONSE	
. Discussion of the different stages of the workshop: space exploration, mirror games, making and handling a puppet (adventures, exploration and discoveries).	

VARIATIONS

. The students team up in pairs. They dismantle their individual puppets and they use the two pieces of material to make a single new puppet. The two take turns handling the puppet and lending it their voice.

. The students install their puppet in some imaginary place of their choice. They use a few props to indicate what kind of place it is. The two students pretend to be newcomers to the place. They try to make the puppet talk, but the puppet remains silent. The newcomers speculate on the reasons for the puppet's silence. They discuss other techniques they might use to make him/her talk.

. The students are divided into groups of four or five. They use their pieces of material and a larger piece (20cm x 20cm), strings, and pins, to make a puppet together. Two or three members of the group manipulate the puppet and the others make the sounds that go with the movements.

. The students switch roles. Now, the puppet moves and talks in response to the sounds produced by the partners who are not handling it.

Workshop No. 5

ALL THAT FOR A PIECE OF CLOTH

OBJECTIVES:

P To re-experience, through sensory and emotional memory, sensations and emotions related to particular happenings. (I.0.1.2.5)

A To explore various poses and movements concerning an object in terms of imaginary qualities. (I.0.5.2.2) To improvise in pairs or mini-groups the words, sounds, poses, gestures, and movements related to one or more objects and to provide continuing action from spontaneous improvisation. (Verbal and gestural improvisation, I.0.8.2.2)

R To discuss with one or two classmates, or with the whole class, the detailed development of an activity. (I.0.9.2.1)

Materials: - Pieces of cloth (90cm x 90cm), one per student.

Suggested Activities	Points to Note
WARMING UP	
. The teacher lays a number of pieces of cloth on the floor. The students move around these pieces of cloth to the sound of fast-paced music.	. This activity enables the students to spend energy and to create a good group dynamic. This is also an opportunity to explore the surrounding space through play (routes, levels, etc.).
. The students walk around the pieces of cloth in various patterns, stepping over them as they go.	
. The students slow down, observe the pieces of cloth, examining their color and shape, up close first (through a magnifying lens, walking in a crouched position), then from a distance (looking at them from high up, walking on tiptoe).	
EXPRESSION-COMMUNICATION	
. The students stop; each student stands in front of a piece of cloth. The students pick up their individual piece of cloth, make it dance in the air, passing it from one hand to the other.	. A light piece of music with a good beat would be an appropriate sound support.

Suggested Activities	**Points to Note**
. The students team up in pairs. Together, they wave their two pieces of cloth in the air in an impromptu dance.	. Coordination with a partner. Simple, direct non-verbal interaction.
. The students walk about the room in slow motion, pulling their piece of cloth in every direction (vertically, horizontally, diagonally, forward, backward, etc.), or shrinking and bunching it up in as small a package as possible.	. Relaxation through slow motion and exploration of the body's potential.
. The students sit in a comfortable position and explore their piece of cloth, using all their senses. They will focus on its color, shape, dimension, transparence or opaqueness (sight), test its texture (touch), and listen to the sounds it produces (hearing).	. Sensory exploration.
. The students imagine what their particular piece of cloth might represent: a natural feature (a wave, a waterfall, a cloud, a flame, a biting wind); an object (a kite, a sailboat, a curtain, or trampoline). The students visualize how the particular object moves and figure out what kind of noise it makes, then reproduce both the movements and the sounds. (Material, parts of a costume).	. Relaxation. Imagination. Sensory memory. A few suggestions to stimulate the students' imagination. . See Variations following this activity.
. The students hide their piece of material somewhere on their body. They walk about the room and approach one another, trying to guess where the other student's piece of cloth is hidden.	. Simple, playful, direct interaction through verbal action.
The piece of cloth is something else.	

Suggested Activities	Points to Note
. The students move about the room, handling their piece of cloth like the natural feature or object they imagined before, producing appropriate movements and sounds.	. Transforming an object by means of the imagination. Finding the right sounds and gestures to suggest what the piece of material represents.
. The students imagine another object or natural feature. Student A makes certain sounds and gestures, while Student B tries to guess what object or natural feature his/her partner is representing. Afterward, the students switch roles.	. Direct non-verbal interaction with the piece of material as a prop.
. The students team up in pairs. Each student moves and produces certain sounds and uses certain words, conducting a sort of dialogue between two natural features or two objects and expressing their mutual surprise at each other's presence.	. Direct verbal and gestural interaction with the piece of material as a prop. Each team marks out their play area, their meeting place, before starting.
. The students make up teams of four. Each represents an object or natural feature. They meet by chance in a strange place. There already is an object on the spot, the piece of material. The students discuss the nature and the reason for the presence of the object. The whole scene is acted out at first with sounds and gestures.	. Complex direct interaction. The students interact with one another each time before a new person joins the group.
RESPONSE	
. The students discuss the different images developed around the piece of material.	

VARIATIONS (End of Cycle 2)

Piece of material, play area

- The students settle on the piece of material on the floor. They adopt a broad variety of positions, but they have to manage to stay on the piece of material while changing the different parts of the body that come into contact with it (examples: one hand, one foot, one elbow and the knees, the thighs).
- Same exercise in teams of two
- The students team up in pairs. Student A thinks up an imaginary place and uses his/her piece of material to represent it. Next, the student moves and gesticulates around the cloth, suggesting a specific action. Student B joins in the action.
- The two students talk about the place which Student A had represented with his/her piece of cloth. They also discuss their action.

Piece of material, costume part

- The students think up different ways the piece of cloth could be used as part of a costume. They wear the costume, walk around, pose and adopt attitudes to go with the costume. The different characters meet one another.
- The A students seek B students whose costumes they like. Student A uses sounds and gestures to try to convince Student B to switch costumes with him/her.
- The students switch roles. They repeat the previous exercise, but they talk this time. Students in both groups keep the gait, attitudes, and language suggested by their particular costume.
- The students are divided into groups of four. Each group agrees to meet in a particular spot. Members of a group arrive at the spot one at a time. The first three interact by means of gestures. The fourth student to arrive starts talking.

Workshop No. 6

ON ANOTHER PLANET

OBJECTIVES:

P To explore fictitious situations through imagination as well as the relevant sensations and emotions (I.0.1.2.6)

A To explore various qualities of movement. (Body, I.0.2.2.4)
To improvise in pairs or mini-groups the words, sounds, poses, gestures, and movements related to a theme, to provide continuous action through spontaneous improvisation. (I.0.8.2.2)

R To participate with the group in the transposition of an experience into another medium (Writing, I.0.9.2.3)

Suggested Activities	**Points to Note**
WARMING UP	
. The students spread out around the room, each student making sure to have enough personal space.	
. The students imagine that they are full of explosive powder, of millions of tiny particles of energy rushing through their body. If these particles explode, they will propel the students up into outer space, onto another planet.	. The students imagine the sensations they are to feel, then they gradually experience these sensations.
. The students walk around, experiencing that ticklish, tingling sensation all over their body, and occasionally feeling like exploding inside. The students shake their hands, their arms, their legs... They stamp their feet on the floor, march, walk around at fast pace. They feel a shiver inside.	. Energy expenditure. Release of tension.
. Small, quick explosions inside one hand (pssh...), inside an elbow, inside the chest...	. Sensations related to certain parts of the body.

Suggested Activities	Points to Note
WARMING UP (Cont'd)	
. The students stand in one spot, still feeling that internal tingling, and waiting for a bigger explosion in their bodies. And all of a sudden, it happens, pssh!	
. The students tighten up, make themselves as little as possible. The final explosion comes (the students jump, opening up as much as possible). The explosion propels them into a totally unknown place.	. The students expand their body as far as possible, then contract it as tightly as possible. The students repeat the activity in slow motion.
EXPRESSION-COMMUNICATION	
. The students feel very light as they walk. Their feet hardly touch the ground. They feel light all over, in the head, the arms, everywhere.	. To help the students relax, the teacher speaks in a calm voice and uses appropriate vocabulary for this new atmosphere.
. Everything is easier when one is weightless. The students move about with their eyes closed, walking very slowly, being careful to avoid bumping into one another, since everyone is very light.	. The students close their eyes, internalizing their experience of weightlessness. (This applies to those students who are more comfortable doing the exercise).
. The students sit still in a comfortable position, close their eyes, and imagine a strange rock discovered on this faraway planet. They think of its color, size, shape, and texture. The students then open their eyes.	. The teacher asks appropriate questions to stimulate the students' imagination, then he/she gives them enough time to develop their own images.
. The students walk toward the strange rock and try to lift it. To their surprise, they find that the rock is very heavy. They themselves are still light. The students try in every way they can to lift the rock or to push it, but they cannot.	. The students try out different movements and gestures for handling the imaginary rock. The students experience two kinds of sensations, a sensation of heaviness and one of lightness.

Suggested Activities	Points to Note
EXPRESSION-COMMUNICATION (Cont'd)	
. The students team up in pairs. They join forces to try to lift the rock. They groan and make all kinds of spontaneous sounds. They are still too light and the rock too heavy.	
. The students move on to another rock and try lifting it.	
. Still in pairs, the students continue their exploration of the strange planet. Student A accidentally falls into a crater whose opening was hidden under a layer of dust and pebbles. Student A cries for help. Student B is considering how he/she will be able to help his/her partner. The two students converse by means of gestures, sounds, and words. Resume operation.	. Direct verbal and gestural interaction. The students are reminded that the speakers are at different levels, there is an echo inside the crater and the students' voices are supposed to indicate this.
. Two teams of two students get together to talk about their respective adventure and rescue operation.	
. The students team up in pairs. The pair of B students are explorers on a strange planet. The pair of A students are inhabitants of the planet. The A Students talk together for a while and agree on the general appearance and gait of the creatures living on the planet. The creatures then walk to meet the human visitors. The B Students, the visitors, react in various ways on meeting the creatures and try to communicate with them, without words or sounds, only by means of movements and gestures.	. Direct non-verbal interaction between four students. The students find the right kind of movements for the two different types of characters (humans and aliens), and explore the emotions they experience as they face the unknown, the strange.

Suggested Activities	**Points to Note**
EXPRESSION-COMMUNICATION (Cont'd)	
. The students switch roles. The human visitors now use speech to converse with the inhabitants of the planet, who, in turn, use a language of sorts, a combination of sounds.	. More complete, direct verbal and gestural interaction. Listening and paying attention to others.
RESPONSE	
. The students talk about the sensations related to the explosion and the weightlessness, and about the different kinds of movements and gestures they made.	
. The students team up in pairs. They write a document they will leave behind on the planet for the humans who will follow them. They describe the physical environment, the inhabitants' looks, and customs, the two travellers's adventures, discoveries, sketches and drawings.	. Integration activities.

VARIATION

. The students are divided into two groups. Group A is made up of humans, and Group B includes the inhabitants of the planet. Each group gathers at either end of the room. Next, both groups start walking toward each other. Members of each group adopt the walk and attitudes characteristic of their group. The teacher has the students switch roles as often as possible to enable them to change quickly from one type of movement to another type of movement. The teacher observes how the students handle each of the two roles.

IDEAS FOR WORKSHOPS

General Comments

In this third section of the guide, teachers will find a variety of ideas that can serve as guideposts for developing workshops. These basic ideas are formulated as a series of varied activities developed from an initial theme. Teachers are expected to organize these activities into workshops.

A drama workshop can be put together from a great diversity of elements. The activities built around the different themes have objectives that integrate the different stages in the disciplinary process, namely, perception, actualization, and response. The thematic activities are given first in conjunction with the pertinent objective.[1] They are followed by descriptions of different activities. These can be seen as reference points and guideposts for teachers who wish to develop a sequence of integrated activities, that is, a workshop.

The intention behind the suggestions made in this section is to illustrate how a workshop is prepared. Any teacher familiar with drama as a discipline should be able to master the techniques of workshop planning as they are presented here. The idea is to show how it is possible to transform and develop an initial idea, image, intuition, or object in any number of directions, depending on the class situation and the teacher's aims.

The teacher alone knows how he/she wants to develop the initial activity. He/she will build the workshop around the theme of this initial activity, devising different games that relate to other objectives.[2] The teacher might also focus on the underlying objective of the initial activity by deriving from it a variety of other activities, based on different stories or involving different characters.[3]

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[1] This does not mean that these activities have to be done first in a workshop. Teachers will insert them at an appropriate spot in the workshop depending on the objective concerned.

[2] Such is the case, for example, with Ideas Series No. 4, "A Typewriter," which is an activity involving the students' exploration of the body's potential. Variations on this activity enable the students to explore space, body shapes, etc.

[3] See, Ideas Series No. 8, "The Trapeze Artist," in which the objective, organic sounds, is attained by means of different games.

The teacher might also solicit the students' input in developing an initial activity. He/she should make sure that both he/she and the students are able to express themselves and have sufficient opportunities to do so.

It should be pointed out that the ideas for workshops that are presented in this section are not sequences of activities to be carried as such by the students. The teacher must choose among the activities that are suggested, devise transitional activities, or develop additional activities. To sum up, the teacher is simply expected to use the suggestions made in this part of the guide to develop his/her own workshops.

IDEAS SERIES NO. 1

A WALL OF SILENCE

The students are divided into two teams. One team represents the "wall of silence." The students in this group stand side by side in a straight line, at arm's length from one another. The students on the other team stand facing the wall, each student in front of a classmate on the opposite team. The students in the second group walk up to the wall and go over it silently. The "wall" student watches the classmate in front of him/her, sending the classmate back every time the latter makes a sound. The "wall" students might suggest different ways their classmates might walk toward them (backward, in slow motion, crawling). The students switch roles.

PERCEPTION (Silence)

Development Possibilities

WARMING-UP ACTIVITIES

The students are divided into two groups. The students in each group stand in two opposing lines. The teacher instructs the students in Line A to move forward or backward, and to make a variety of movements. The students in Line B try to come up with sounds that correspond to the movements made by their classmates. The students switch roles after a while. (The teacher might ask the students for suggestions.)

This activity involves a spoken chorus. The students in Line A asks a question of the students in Line B, who all answer together. The teacher might suggest questions and answers. Example:
Question: What's on your mind?
Answer: We're thinking about what's going to happen.

The teacher instructs the students to vary the rhythm of the sentence, the volume of their voice (from a whisper to a shout), and the length of the sentence. The teacher might give his/her instructions to the class as a whole, then to different sub-groups in succession. After a number of trials, the teacher might suggest a few movements to be added to the question-and-answer game.

EXPRESSION-COMMUNICATION ACTIVITIES

The students team up in pairs. The two partners move about the room as noiselessly as possible. Whenever either of the two students makes a noise, the pair freezes for about three seconds. The students then resume walking. (The teacher might want to play some soft, quiet background music to accompany the exercise.)

Still in pairs, the students explore gestures and movements through a short silent sketch involving a mute cat trying to tell a story to another mute cat. The students switch roles after a while. To conclude, the students discuss what they understood of each other's story.

Next, the students do an improvised sketch together, "The Silent Valley." The students cross the silent valley, walking leisurely, looking around and listening to find possible sources of noise. The students recross the valley, this time making all those different sounds they wanted to make the first time. (What is the difference? What kinds of sounds does one make spontaneously?)

The students form into groups of four or five. One of the students stands at the center of the group. He/she will first go through the experience of silence and then through the experience of a series of very light sounds. Each student in the group takes a turn standing in the middle. When the whole group has completed the exercise, the students discuss their individual experience and talk about their impressions.

RESPONSE/ASSESSMENT ACTIVITIES

The teacher asks the students a number of questions such as the following:

- What do you associate silence with?
- Is silence positive or negative?
- Which is easier, being quiet or making noise, producing sounds or speaking?

The teacher lets each student express his/her choice without attempting to correct or modify anyone's behavior. What is important is that each student be able to express his/her opinion and be heard.

The teacher might ask the students to represent silence by means of:

- a drawing,
- a pose (fixed position) - "A Statue Called Silence,"
- a few steps and other movements to be determined.

Finally, it might be a good idea to use the activities as a springboard for a general discussion on noise pollution and its impact on our lives.

IDEAS SERIES NO. 2

AN AIR BUBBLE'S JOURNEY

"A yellow and white air bubble enters my nostrils, travels down my throat, into my lungs, back up through my throat and then out through my mouth. The bubble then starts its journey over again. And so on."

PERCEPTION (Breathing)

Development Possibilities

WARMING-UP ACTIVITIES

The students pretend that an ant is walking all over their body, from head to toe. Each time the ant passes over one part of the body, that part contracts and freezes for a few seconds, then it relaxes. The students notice their breathing at the different moments of contraction and relaxation.

The Inhaler-Exhaler Machine

The students pretend to be a machine that sucks in everything on the floor and spews it out toward the ceiling. The machine then does the same with what is found on the walls, taking in everything on one wall and spewing it out onto other walls or toward the ceiling. At first the students might take in everything indiscriminately; later, they might select specific objects.

Here is another exercise. The students pretend to blow on a feather, pushing it around the room. They are careful not to touch any of their classmates as they walk about. The students move slowly to the sound of slow background music. From time to time the students say something to the feather, pronouncing the sentence as if they were blowing it. If the students show enough interest, the teacher might ask then to exchange sentences among one another.

EXPRESSION-COMMUNICATION ACTIVITIES

The Twin Elevators:

The students sit back to back on the floor, with their knees drawn close to their bodies. They rise slowly together until they are both able to stand upright (inhaling). Then, the students both lower themselves down to a sitting position (exhaling). When the students have found the right rhythm, they will produce appropriate sounds for the up and down movements and for the elevator's stops on different floors.

The students make up groups of four or five. They pretend to be around a lake, all standing on the shore and blowing on a small sailboat. Everything is going fine until...

The students team up in pairs to improvise. Each student sits on one end of a see-saw. When going up, the student inhales; when coming down, he/she exhales. Next, the students try to carry on a conversation while making the same see-saw movements and corresponding breathing patterns. (Examples of conversation subjects: the students' weekend, their favorite pet, etc.).

The students invent a story involving two characters, one who breathes with difficulty and another who is irritated by his/her companion's breathing. (Examples of pairs of characters: a salesman and a customer, a doctor or dentist and a patient, a boxer and his trainer, a camper and a smoking neighbour).

RESPONSE/ASSESSMENT ACTIVITIES

The teacher asks one student to explain breathing. The student's classmates will complete or correct his/her explanation.

The students put together a list of verbs that pertain to breathing. (Examples: snoring, sniffing, blowing, being out of breath, suffocating, inhaling).

The students invent and illustrate the breathing pattern of a living creature, real or imaginary. (Example: The breathing pattern of a robot in the year 2025).

IDEAS SERIES NO. 3

THE WALLS ARE MOVING

The students yawn and stretch. They pretend to be locked in between walls of air. They push against the walls with all their strength and find, of course, that they cannot move them.

ACTION (Body: Types of Movement)

Development Possibilities

WARMING-UP ACTIVITIES

The students push against the walls of air with different parts of their body. For example, they might push against the door with their head, against a drawer with their knee, against a piece of furniture with their shoulder, against a chair with their little finger, against a balloon with their nose, or else they might move a sheet of paper by blowing on it. The students should be able to feel some resistance on the part of the object as they push with their hands, knees, etc.

The students push against the imaginary walls, moving slowly ahead, making as little noise as possible and being careful not to bump into their classmates. (The teacher plays appropriate background music.) The students might, for example, kick an empty can around, push a log with both feet, push a wheelchair or a baby carriage, a truck that gets bigger, or a balloon that grows heavier.

The students pretend to pull on a rope to draw various objects in their direction. They might pretend, for instance, to pull on a balloon that threatens to fly away, to pull on a boat that is about to float away to sea, to pull on the leash of a dog that is trying to run away, to pull on an elephant who is trying to run away, on a tiger that wants to leave its cage, and so on. The students may make suggestions, but the teacher accepts only those that involve objects and animals that can be pulled on with a rope.

EXPRESSION-COMMUNICATION ACTIVITIES

The students team up in pairs to do a non-verbal improvisation, "The Twin Butterflies." Both students curl up as though they were locked inside a cocoon. Next, the students slowly open up, trying to come out of their cocoon. They unfold their wings and try to fly. The teacher might play some background music during the activity. When the exercise ends, the two students discuss their experience, reviewing every stage of their evolution from caterpillar to butterfly.

The students team up in pairs to do this verbal or sound improvisation, "Inside a Magical Transparent Bubble." The students pretend to be inside a big transparent bubble. The two partners start counting and keep counting because, otherwise, the bubble would collapse on them.

Next, the students do a variation on the same exercise. They address themselves to the bubble, talking quietly to it, otherwise the bubble will collapse.

The students are then asked to draw a picture of the bubble along with a few appropriate comments. The students discuss the activity first in pairs, then all together.

The following exercise, "The Walls Are Listening," is a group improvisation. The students stand in a circle. Wnen they hear a noise or metallic music, the walls of a great big transparent sphere close in on them. When all is quiet or when the music stops, the walls of the bubble move outward and its occupants can move around freely. (The teacher should make sure that everyone understands the instructions very well). The teacher controls the pace of the activity by changing the music and by stopping it completely for a few silent moments. The students should be able to differentiate between the musical moments and the silent breaks. After the exercise, the teacher asks the students what the situation brought to mind. Was it pleasant or unpleasant?

RESPONSE/ASSESSMENT ACTIVITIES

The students review the preceding activities, talking together at varying distances from one another. At first, the students sit or stand in a very large circle. The circle then shrinks as the students are talking. Next, the circle widens again, and so on.

The students discuss the preceding response activity, and they try to describe what changed and what remained the same, through the discussion and distance variation.

The students take turns miming any one of the different themes covered earlier. The students' classmates are supposed to guess what is being mimed, and if they cannot, the student actor explains.

The students discuss the activities in very small groups. Then, they get together and the whole class shares the different groups' insights and conclusions.

IDEAS SERIES NO. 4

AN UNPREDICTABLE TYPEWRITER

The students pretend to be typing on a normal size typewriter. The machine gradually grows bigger and the students are forced to make increasingly expansive gestures and broad movements in order to type their message. (The students spell their particular message out loud, every time they hit a key.)

ACTION (Body Stretching)

Development Possibilities

WARMING-UP ACTIVITIES

The students say a number of things related to their heads, their feet, and their hands. Each student stays in place and translates different expressions by means of gestures and movements, using the body parts concerned.

Expressions related to the head:

I have a headache.
My head is in the clouds.
My head feels heavy.
I have my head screwed on backward.
I lost my head.
I feel lightheaded.

The students should be able to translate these expressions into action as soon as they are heard. If need be, the teacher will explain the expressions before asking the students to act them out.

Expressions related to the hands:

I'm all thumbs.
My hands are tied.
My hand is asleep.
I put my hand up.
My hands are handcuffed.

Expressions related to the feet:

I have two left feet.
I got off on the wrong foot.
My feet are asleep.
I'm going to give him the boot.
My feet are swollen.
I have athlete's foot.

The teacher might also explain that many such verbal expressions are metaphorical and cannot always be acted out literally.

In this exercise the students draw or write in the air. Using some handy object (a leaf, a length of rope) or some imaginary tool (a piece of chalk, a paint brush), the students pretend to do a big drawing or to write words in big letters in the air, running about the room in all directions. The students will then shift to doing small drawings and writing small letters, and so on.

EXPRESSION-COMMUNICATION ACTIVITIES

The students are divided into two groups. Each student in Group A has a partner in Group B. The students in Group A will write in the air different letters or figures suggested by their partners in Group B. (The students should try to move quickly but calmly.) The students in Group B reproduce on a sheet the exact shape of the letters or figures written in the air by their classmates in the other group, then they suggest other letters and figures. After a while the students switch roles. The exercise ends with a one-to-one discussion followed by a group discussion.

The students team up in pairs to do this improvisation. Student 1 writes a word in the sand. Student 2 draws what he/she reads. The two partners repeat the experience three times. Next, they invent a story and tell it to another pair of students.

The students form groups of four or five. The students in each group prepare secret messages for their partners. The recipients of the messages discuss their content, first in small groups, then all together. The students might retain some of the messages or passwords and use them to make up a story in groups of four or five.

RESPONSE/ASSESSMENT ACTIVITIES

After the last expression-communication activity, each student makes up a personal identity card. The students take a small paper bag and write words or objects which they think characterize them best. The students then write down a message on a piece of paper addressed to another classmate identified by his/her "card." The students next team up in pairs first, then in small groups, then all together, to discuss the different messages, both those that are understood and those that are not.

The teacher leads the class in discussing the role and importance of drawing and writing throughout history. Referring back to the different activities of the workshop, the students will focus on such functions as communication, expression, or commemoration.

Each student writes his/her first name on a sheet of paper and draws next to it the sign or symbol which best characterizes him/her. Each student discusses his/her identity sheet with a classmate. Together, the students then search collectively for a sign or symbol that would represent the whole class, suggesting appropriate names for the sign until a consensus is reached.

IDEAS SERIES NO. 5

BETWEEN THE LINES

The students are divided into two groups. The students in Group A are standing. With their body they try to represent a straight line, or a curved line, or a broken line. To the sound of a piece of music, the students in Group B play between the lines, moving at different rhythms. When the music stops, each A Student joins a B Student to create a geometric shape together. The students examine the different shapes made by their classmates. At the teacher's signal, the students part and each finds a new partner to make up a new shape. After a while, the two groups switch roles. The B Students now take a position other than a standing position (lying down to represent a straight line; kneeling to represent a broken line).

ACTION (Body: Shapes)

Development Possibilities

WARMING-UP ACTIVITIES

The students measure everything in the classroom that can be measured (the walls, the ceiling, the height of the windows, the length and width of the blackboard). The student selects a measuring unit (a hand, a foot, arm) to measure everything else in the room that can be measured.

The students team up in pairs. The two partners use a length of rope to measure various objects, moving at a fast pace to the sound of music and uttering appropriate sounds.

The students team up in pairs. The two partners are standing at a distance of three metres from each other. The students move about to the sound of music, making sure to maintain the same distance between them. After a while, the students change the distance between the two of them and start the exercise anew.

EXPRESSION-COMMUNICATION ACTIVITIES

The teacher follows the same procedure used for the initial activity. There is a difference, however. Now, when the music stops, the A Students mimic trees and the B Students interact with those trees. Or, the A Students become telephone poles, corn cobs, popsicles, fence poles. The B Students interact with these various objects. After a while, the two groups of students switch roles.

The students act out a story in groups of four or five, "The Scarecrow and the Birds." The students make up a story involving a scarecrow standing stiffly in one spot and a flock of birds flitting around it and jumping from one flexible sapling to another. One student plays the narrator, another one plays the scarecrow (the season and the time of day may change), and the other students play the birds. The students take turns being the narrator and the scarecrow. The exercise can be done silently at first, then with appropriate sounds and words. When the activity is over, the students discuss in small groups the differences between each improvisation. Afterwards, each group of four or five present their particular version of the story, and act it out in front of their classmates.

The students do this improvisation together: "Conversations Between Telephone Poles." First, the students lie down on the floor in a rigid position, pretending to be telephone poles. With their eyes closed, they pretend to be listening to conversations going over the wires. All together the students start whispering the particular conversations they have heard, while at the same time trying to hear what their classmates are whispering. Gradually, they raise their voices...

The students repeat the activity, but this time they stand up, pretending to be erectd telephone poles.

The students evaluate the activity together. They talk about the differences and similarities between their performances lying down and standing up.

RESPONSE/ASSESSMENT ACTIVITIES

The teacher asks questions along these lines:

. What parts of the activity went well?
. What didn't work very well?

The teacher asks the students to draw on a sheet of paper the types of lines they most enjoy representing with their body. The students team up in pairs to discuss their drawings.

The students draw up a list of the different words heard or used during the workshop. Then they go about the room reading their list to their classmates. Finally, the students have a discussion based on these different words.

IDEAS SERIES NO. 6

A HAPPY TEAM

The activity is done by two teams of three students each. The members of the first team strike particular poses and attitudes associated with various pastimes suggested by individual members of the second team in turn (examples: hockey, baseball, jumping, painting). Then, the first team poses together for a group picture, while the members of the second team play reporters and photographers. The reporters report what they have seen. Afterward, the two teams switch roles.

ACTION (Body: Attitudes)

Development Possibilities

WARMING-UP ACTIVITIES

The students adopt different attitudes and poses which correspond to various action verbs (examples: chewing, hitting, knocking, calming, flattering).

The students team up in pairs. The first student strikes a pose of his/her choice and the second student adopts the reverse pose. The two students then try to move about in tandem, keeping the particular pose they have adopted. The two students experiment with various poses and walks, each taking his/her turn leading the other.

EXPRESSION-COMMUNICATION ACTIVITIES

The students experiment with different attitudes, poses and gestures, acting alone, in pairs, or in larger groups. The teacher might suggest a theme to inspire specific attitudes and poses (examples: a carnival, a match - players, the public).

The students team up in pairs to do an improvisation around the subject of "a photographer and his/her shy model." One student plays the photographer who is trying to take a picture of a shy child. The improvised sketch may be played silently or the two players may improvise appropriate words. After a while the students switch roles. The students then discuss their sketch and do a new improvisation, taking into account the points raised during their discussion.

The students are divided into gwo groups. The students in the first group strike certain evocative poses for a group photograph. The teacher might suggest a theme or the students themselves might come up with one (a winning hockey team, a group of students in front of a historical monument). Meanwhile the students in the second group describe what they see in writing. (They might, for example, remark on the age of the people in the picture, or how they have grouped themselves, etc. After a while, the students switch roles. At the end of the activity, they compare and discuss their written notes.

In this activity the students pretend to take aerial photographs of various scenes. They might, for example, photograph a flock of sheep, a group of children waving to an airplane flying overhead, a group of villagers taking shelter from a bombing raid, or a group of pedestrians on the street during rush hour.

RESPONSE/ASSESSMENT ACTIVITIES

The students discuss various aspects of the photograph they have taken or the film they have shot. The discussion might focus, for example, on the attitudes of the figures in the picture.

The students pose for a picture that expresses their individual opinions regarding the activity the group has just completed.

The teacher asks a series of simple questions to highlight the complementary nature of attitudes, movements, and expressions when a character is acting.

IDEAS SERIES NO. 7

A LABYRINTH OF SOUNDS

The students are divided into two groups. The students in Group A stand in a circle around the students in Group B, who have their eyes closed. Group A students produce a variety of sounds. Their classmates focus on one particular sound, open their eyes, move toward the student they think has produced the sound, and reproduce that particular sound themselves. The students switch roles. The teacher might suggest various themes (a forest at night, animals, underwater scene).

ACTION (Voice: Environmental Sounds)*

Development Possibilities

WARMING-UP ACTIVITIES

The students lie down on the floor with their eyes closed. They try to identify as many sounds as possible. The students identify the origin of one specific sound and move toward its location, walking very slowly with their eyes closed.

The students leave the classroom, identify and list as many sounds as possible, and draw up a list of these sounds. The students then come back inside the classroom with their list and try to reproduce the sounds noted on it, first alone, then with a classmate.

EXPRESSION-COMMUNICATION ACTIVITIES

The students explore the different kinds of sounds it is possible to make first with the hands, then with the feet. The students will produce sounds of varying intensity by hitting materials or objects of different textures.

The students are divided into small groups of four or five. One member of the group closes his/her eyes. The other students surround him/her with a pleasant sound environment and give him/her appropriate clues and reference points to enable him/her to move about the classroom as in the environment evoked by the sounds (examples of pleasant environmental sounds: the sea shore, bird songs, the wind in a wheat field). The students take turns standing at the center and listening to the sounds made by their classmates.

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* Exercises involving imitation of sounds are done at the first cycle within the framework of an intermediate objective (1.0.3.1.3). It is advisable, however, to do such exercises again in the second cycle, but as part of more complex activities.

All together the students create an environment of pleasant sounds. They add words that describe the environment evoked by these sounds. The students alternate sounds and words with the appropriate tone and stress.

The students engage in a dialogue using a series of pleasant sounds. The students keep walking as they pursue their dialogue. The students repeat the exercise, this time with an appropriately expressive musical accompaniment. The students team up in pairs to discuss the differences between the two versions of the exercise.

RESPONSE/ASSESSMENT ACTIVITIES

The students draw up a list of the different sounds made during the workshop. Next, the students discuss the feelings and sensations expressed through these sounds.

The students are divided into small groups to discuss the impact of the world of sounds on their daily activities.

The students draw a sound graph of their day. They identify the main events of the day and draw a curve corresponding to the different sounds they are exposed to every day. The students discuss their curve in pairs first, then all together.

IDEAS SERIES NO. 8

THE AIR SHOW

The students pretend to be flying an airplane at an air show. The students produce appropriate sounds and make a variety of movements (diving, climbing, turning, freefall, steep climb).

ACTION (Voices: Organic Sounds/Movements)

Development Possibilities

WARMING-UP ACTIVITIES

The students perform different simple actions, followed by the sound corresponding to the action. Example: walking, then walking sounds; turning, then turning sounds; running, then running sounds). The teacher gives the signal for each part of the exercise.

The students team up in pairs. One student performs a variety of movements and the other students makes the sounds that correspond to these movements. After a while, the students switch roles.

The students think of some moving object or animal and produce the appropriate sounds. For example, the students might mimic the sounds of a fly, of a yacht's engine, of a pebble skipping on the surface of a pond, or of a spinning top. The students can vary the volume of their voice. The teacher might encourage the students to close their eyes for better concentration and to stop occasionally and listen to the sounds produced by their classmates.

EXPRESSION-COMMUNICATION ACTIVITES

The students repeat the initial activity but this time they do it in pairs. One student performs the movements of the airplane and the other student, standing in one spot, produces the appropriate sounds. After a while the students switch roles.

The two partners talk about ways of improving the exercise.

The students all discuss how their classmates completed the exercise.

The students make up teams of three. Student 1 describes the action at some sport event (a boxing match, an automobile race). Student 2 produces the appropriate sounds. Student 3 describes his/her impressions in writing. The students take turns performing the different roles.

The students are divided into two groups. The students in the first group produce sounds corresponding to a particular theme that the students in the second group do not know about (activities in a school yard, on a beach, in a shopping center). The students in the second group mime the activities corresponding to the sounds made by their classmates in the first group. After a while, the students switch roles.

RESPONSE/ASSESSMENT ACTIVITIES

The teacher asks the following questions:

. Is it more difficult to interpret a theme by producing sounds than by miming various actions?

. What can we do to extend the time spent on developing the theme?

. Is it difficult to work in a group made up of two, three, or more people?

. How do you feel when someone stares at you?

The students produce a variety of sounds to express their opinions of the previous activity. Next, the students tell what the sounds mean and what they do not mean.

All together the students find a particular sound that translates the present energy level of the class. They talk about it afterward.

IDEAS SERIES NO. 9

AT THE BOTTOM OF THE JAR

The students pretend to be at the bottom of a huge glass jar. They explore its bottom and its sides in varying positions (standing, kneeling, crouching, etc.).

ACTION (Space: Awareness of
Personal Space)*

Development Possibilities

WARMING-UP ACTIVITIES

The students pretend to be standing behind a heavy glass. They perform a series of fast actions (making faces, writing on the mist on the glass, knocking, flattening themselves against the glass, leaning against the glass).

The students pretend to move on a glass floor to the sound of appropriate music. For example, the students might walk, slide, roll, stamp their feet, or crawl on the glass floor.

EXPRESSION-COMMUNICATION ACTIVITIES

The students walk around the room in pairs, carrying different glass objects and moving to the beat of a piece of music. The students might pretend to carry a tray full of glasses, flower vases, meat plates, giant salad bowls.

The students team up in pairs to do an improvisation involving a fish and a photographer. One student is a fish swimming about happily in an aquarium until a photographer comes to disturb him/her. The fish moves away and refuses to pose for the photographer. The photographer keeps trying. After a while, the two students switch roles. The activity might be done to music, as in a silent film. The photographer might also use words to try to tame the fish.

The students are divided into groups of four or five to do an improvisation entitled "We are in a glass country."

- How can one make use of the four elements - earth, fire, air and water?
- What kind of clothes do people in glass country wear?
- What do the people eat?
- What kind of games do they play?
- What kinds of incidents do you imagine happen there?

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* Exercises involving awareness of personal space are done in the first cycle for intermediate objective (I.0.4.1.1). It is advisable, however, to do such exercises again in the second cycle, but as part of more complex activities.

By answering different questions, the students try first to develop a story together, making sure to indicate what happens in terms of sounds, body attitudes and movements, spoken words, and the environment (space-object). Next, the students do a verbal and gestural improvisation.

RESPONSE/ASSESSMENT ACTIVITIES

The students draw up a list of glass objects they are familiar with and find out the different real or imaginary things one can do with those objects.

The students write down their opinions about the activity they have just completed. They write in the air or on a very thin sheet of paper, pretending that it is a large glass window.

The teacher asks the following questions to stimulate discussion:

. What is different when we observe a scene from behind a pane of glass?
. What comes to your mind when you think about a pane of glass?
. What is glass made of?

IDEAS SERIES NO. 10

MY TERRITORY

Using a rope, each student marks out his/her personal territory, the widest area on the ground that he/she is able to cover with his/her body. The student occupies the territory in every possible position, first covering the largest possible part, then the smallest possible part (standing, kneeling, lying on the floor).

ACTION: Awareness of Personal Space,
Organization of Space

Development Possibilities

WARMING-UP ACTIVITIES

The students walk about the classroom, visiting different places. The students mark out the contours of these places (drawing on the floor): an elevator, a bird cage, a merry-go-round, a ping-pong table.

The students team up in pairs to cross over various obstacles, using different techniques and making appropriate sounds whenever possible. The students might go over such obstacles as a row of barrels, a series of fences, a line of trees, a long, dark corridor.

The students quickly mark out with their arms the contour of various objects (a travel bag, a bag of potatoes, a ladder, a typewriter, a sink). Next, the students draw in the air the shape of different objects, using their legs as instruments. The students might draw the shape of a sheet of paper, a tool box, a box of cookies, a chocolate bar, a water melon.

EXPRESSION-COMMUNICATION ACTIVITIES

The students do the initial exploration activity in pairs. The students change partners and do another exploration activity to the beat of a slow or fast piece of music, depending on how demanding the teacher wishes the activity to be and on whether the teacher wants the activity to be both relaxing and energetic.

The students are divided into teams of three. Each team marks out a territory using different objects (ropes, hoops, chairs), and writes down on sheets of paper some words that define this territory (name, characteristics, features). Each team then goes visiting other territories, stopping to explore these different territories, but without modifying their boundaries. The students write a few comments about the territories they visit on sheets of paper of a different color. Each team then returns to its own territory and discusses the comments about it left behind by the visitors. Finally, all the teams discuss the activity together.

The students cooperate in constructing an environment around a given theme, such as a city, a prehistoric cave, a futuristic classroom, an old attic, using simple materials (chairs, paper, scotch tape, crayons). The students occupy the newly created environment in silence, then they move about, making appropriate sounds and speaking appropriate words. Finally, the students discuss the appearance of the space they have arranged.

RESPONSE/ASSESSMENT ACTIVITIES

The students team up in pairs to draw a geographic map of their respective territory. Then they discuss the different features represented on the map.

The students discuss the subject of borders and refer to the previous activities involving territorial boundaries. Together the students invent a tale on a geographical theme.

The students express their opinions on their own participation in the activity.

IDEAS SERIES NO. 11

THE GIRAFFE AND THE FROG

The students do this activity in pairs. Student A is a giraffe and Student B is a frog. The two animal friends are walking down Main Street telling each other what they see (chewing gum on the sidewalk, stiletto-heeled shoes on the ladies, new fashionable hats, pigeons' nests on the window ledges). The two friends tell each other their fears, their thoughts, and their feelings.

ACTION (Space: Levels)

Development Possibilities

WARMING-UP ACTIVITIES

The students walk about the room, pretending first to be giants, then dwarfs, then giants again. This last time, the students describe what they see in a loud, deep voice. Next, the students return to their normal size and describe in a normal voice what they see, for example, the color of another student's clothes. Finally, the students shrink to midget size and describe what they see at ground level in a tiny little voice.

The students perform a series of actions with broad, expansive gestures, then they perform the same simple actions again in a more restrained manner (crossing a street, walking in the water, running in the sand, climbing a ladder, and drawing in the sand).

The students team up in pairs and together the pairs of students find long words and spell them out as they walk slowly about the room. Then, they find short words and walk about the room rapidly as they spell them out and then sing them out. The teacher might help the students find their words by suggesting a theme, for example, animals, transportation, houses.

EXPRESSION-COMMUNICATION ACTIVITIES

The students repeat the initial activity, assuming the roles of different pairs of animals (frog/giraffe, ant/horse, squirrel/elephant, etc.), then the roles of pairs of siblings (little sister/big sister, little brother/big brother, little sister/big brother, etc.).

The students describe the main streets from different observation points, from different points of view. The students form teams of four.

Student 1 describes what he/she observes at ground level (the ant's point of view).
Student 2 describes what he/she sees at eye level (the child's point of view).

Student 3 describes what he/she sees from the corner of his/her eyes (the bicycle rider's point of view).
Student 4 describes what he/she sees from the air (bird's eye view).

The students take their time to talk about what they see at each particular level. The teams share their experience with other teams, discussing and demonstrating what they see.

RESPONSE/ASSESSMENT ACTIVITIES

The students give their personal opinions about the workshop from different points of view (ant, bird, child, adult).

The students are divided into groups of four. They draw what they saw from different observation points. Students on each team discuss among themselves, then with other teams.

Based on their common experience during the activity, the students talk about Main Street, about what they like about it, what they would change, and so on.

VARIATION

Instead of Main Street, the activity might focus on the school, the classroom, the school yard, a landscape, a park, etc.

IDEAS SERIES NO. 12

THE IMAGINARY BOX

The students are divided into teams of five or six. Each team arranges itself in the shape of a square or rectangular box. The students stretch the box, then to shrink it to the limit. The students keep stretching and shrinking the box alternately, then they return it to its original size. Finally, the students crush the box, reducing it to the smallest size possible.

ACTION (Space: Organization)

Development Possibilities

WARMING-UP ACTIVITIES

The students team up in pairs. They throw each other different imaginary objects (a balloon, a shoe, a sheet of paper, a hoop, a flying saucer). Next, the students roll different objects, adding the particular sounds made by those objects. The students vary the rhythm, the directions and the sound volume.

Still in pairs, the students stand at a distance of three metres from each other and throw a series of sounds and movements toward each other, pretending to be two clowns, two robots, two dolls, two lead soldiers, and so on. Student A throws a sound along with a movement at his/her partner. Student B catches both and throws another sound and another movement at his/her companion. The students throw sounds back and forth for a while.

The students do this exercise individually. Accompanied by appropriate sounds and music, they push a huge transparent balloon around, using their hands, their legs, their head, their fingertips, the tip of their nose, and so on. Next, the students team up with a classmate to push the balloon together.

EXPRESSION-COMMUNICATION ACTIVITIES

The students do the initial activity again, this time adding the appropriate sounds (folding, crushing, stretching the cardboard).

Still in teams of five or six, the students pull out of the box and name different objects, such as a toy box, a clothes box, a book box, a tool box, a candy box, and so on. Each student pulls an object out of the box. When everyone has an object, the students take their individual objects to join the other objects, for example, in a dance of tools, a shock of toys, a dialogue of clothes, or they will organize books on a shelf, and so on. This activity is a group activity and is done with musical accompaniment. When the activity is over, the students put the objects back into the big box, then they sum up in a few gestures how they used these particular objects.

The students take turns getting inside the box. Keeping their eyes closed, they describe what they see in their mind's eyes. The other students stand around the box and produce sounds that are appropriate for the object their classmate names. The teacher might suggest different ways of exploring inside the box, different contexts (moving forward, getting inside the box and pretending that it is a rocket). The students do a verbal and gestural improvisation involving the student inside the box and those outside.

RESPONSE/ASSESSMENT ACTIVITY

The teacher asks questions such as the following:
. Is it difficult to visualize an object or an imaginary place?
. Was the activity too long, too short, or just the right length?

The students write down their impressions on a long strip of paper, the positive ones on one side and the negative ones on the other side or on a different strip. The students then team up in pairs to discuss what is written on the strip of paper and talk about the suggested activities.

IDEAS SERIES NO. 13

A BALLOON TRIP

Each student pretends to hold a big balloon. They push it up in the air and maintain it aloft as long as possible, first with their hands, then with their breath only.

The students team up in pairs. One student pushes the balloon up in the air with his/her hands and his/her breath, while the other student mimics the movements made by the balloon in the air (up, down, floating, etc.). The students then switch roles, but this time the student mimicking the movements of the balloon makes a variety of sounds to accompany his/her movements.

ACTION (Objects: Relationship Object/Movement)

Development Possibilities

WARMING-UP ACTIVITIES

The students move to the beat of a piece of music, holding a balloon in their hands.

The students team up in pairs. Holding a balloon together, maintaining it in place with their foreheads, the two students walk about the room, talking to each other all the while. Then, the two partners hold the balloon between them with their elbows, and afterward with their shoulders.

EXPRESSION-COMMUNICATION ACTIVITIES

The students team up in pairs. Student A produces a musical accompaniment (beating rhythmically on a desk, humming, etc.), while Student B moves about the room, pushing the balloon in the air to the beat set by his/her partner.

The students form groups of four or five. Each group spells different words out loud, while they try to keep a balloon aloft. They continue to spell words, as they try to keep two balloons aloft, then three balloons, and so on.

In small groups, the students do a verbal and gestural improvisation about a balloon seller at a carnival. They see clowns, they hear party noises, and they hear and see the vendor boasting about the miraculous qualities of his balloons. Suddenly, the balloon vendor takes off, borne aloft by his balloons floating in the wind.

The students team up in pairs to do this verbal and gestural improvisation of a balloon trip. They prepare their itinerary, they pack their bags, then they take off. The students describe what they see from up there in the sky and how they manage to eat. The balloon lands and the students are back, but not necessarily at their point of departure.

The balloon takes off in the wind. Each student describes what is happening with the balloon (shaking and floating), what he/she sees.

The students team up in pairs. One student tells his/her story while the other student illustrates it by means of appropriate movements and gestures. The students then switch roles. The students then talk about their respective experience and each completes his/her story.

RESPONSE/ASSESSMENT ACTIVITY

The students give their impression of the workshop, handling a balloon while they are speaking.

The students form pairs and ask questions about the previous activity, passing a balloon back and forth between the two of them. Each student picks up the other's words at the same time as he/she catches the balloon.

The teacher encourages the students to clarify certain details through a general discussion of their different stories, asking such questions as:
. What was the temperature?
. Was it morning, afternoon, or evening?
. Was it windy?
. Was it raining?

The students converse with one another as they move about the room to the beat of a piece of music. The students express their opinions to sound as though they were floating up in the air in a balloon.

IDEAS SERIES NO. 14

A STICK THAT IS SOMETHING ELSE

The students are divided into teams of three or four. Each team has a stick. The students in each team move about the classroom, each holding the stick in turn, following a particular theme (for example, a walk in the forest). Student A uses the stick as a walking stick, then he/she hands it to Student B, who turns it into a dead tree stump lying on the ground, which he/she has to step over, next Student C picks up the stick and uses it in another way, and so on. Two teams of students gather to talk about the different transformations undergone by the stick.

ACTION (Objects: Transformation by
Means of the Imagination)

Development Possibilities

WARMING-UP ACTIVITIES

The students handle a variety of imaginary sticks of different sizes (a broom stick, a popsicle stick, a walking stick, a baseball bat, a matchstick, a majorette's baton). The teacher might ask the students to suggest other types of sticks. It might be a good idea to use a musical accompaniment such as circus music.

The students move about the room, each pair of students being linked by means of a stick. The two partners move about linked by their foreheads, their elbows, their knees, their noses, their bellies, their chins, their shoulders, and, finally, their hips. The activity could be done to the sound of music.

EXPRESSION-COMMUNICATION ACTIVITY

The students move about the classroom, holding a stick. Each student impersonates different characters (a policeman, an old man, an orchestra director, a gardener, a professor, a nurse, a child.

The students improvise a monologue in which they give a glowing description of the magical virtues of their stick, trying to sell it to everyone. After a while, the students gather in groups of three or four and each member of the group repeats his/her speech about the stick to the other students in his/her group. Finally, the students discuss the activity in small groups, then all together.

The students try to establish a link between different ways of using their stick. One student handles the stick and the others, one by one, coordinate their stick handling with the first student's actions.

The inhabitants of a particular village communicate only by means of the sounds produced with a stick. The students team up in pairs and try to conduct a dialogue, using only their sticks. After a while other students join the conversation.

Together the students do an improvisation on a given theme. For example, the students might try to find the person who stole all the keys of the house on this street. The students might use onomatopoeic language to communicate.

RESPONSE/ASSESSMENT ACTIVITY

The students use their stick to beat on their desk or on the floor; the particular rhythm they adopt indicates their degree of satisfaction with, or of participation in, the workshop.

Together, the students examine the difficulties and the solutions found in the course of their improvisation with one partner and with several classmates.

The students draw up a list of the different means of communication that people use every day and underline the more popular ones (speech, reading, listening, signals, etc.).

VARIATION

The same type of activity can be done with other objects (rope, chair, hoop, sheet of paper, paper bag, bits of wool).

IDEAS SERIES NO. 15

A CHAIR... SOMEWHERE

Each student has a chair. He/she explores different ways of sitting on it. For each way of sitting on the chair, the student thinks of a particular place where he/she might sit in this way.

Student A sits on a chair in the particular attitude associated with a specific place. Student B tries to guess the place. The students switch roles.

The students are divided into two groups. The students in Group A all sit on their chairs in different ways at one end of the classroom. The students in Group B observe their classmates and note down the different places suggested by their attitudes. The two groups then get together to discuss the Group B students' perceptions.

ACTION (Object: Relationship Object/Attitude/
Movement)

Development Possibilities

WARMING-UP ACTIVITIES

The students place chairs around the classroom. They move about without touching them and without touching each other. From time to time they stop and pretend to talk to an animal (bug, dog, cat) sitting on one of the chairs. Then they move on, stopping to talk to different ordinary people and to various historical figures, selected by the students or suggested by the teacher.

The students team up in pairs to use the chair as though it were a swing, an umbrella, a drawer, a television set, a bunch of flowers, a grocery bag. The activity is done to music.

One student uses the chair as some undefined object and another student tries to guess what the chair is.

Each student individually does a sensory exploration of the chair, focusing on:

- the different textures,
- its flexibility and sturdiness,
- its shape and colors,
- other small details,
- the sounds that can be made with it,
- the sensations experienced when one touches it, rubs it, or twists it.

EXPRESSION/COMMUNICATION ACTIVITIES

The students are divided into two groups. The group A students assume the shapes of different types of armchairs. The Group B students try out the different chairs, being careful not to disturb them too much. After trying out a chair, the B Students give an oral description of it and then move on to another chair. The two groups switch roles. The students then discuss the activity, first in pairs then all together.

The students team up in pairs to do this verbal and gestural improvisation. Student A is sitting on a chair. Student B tries to convince him/her, without touching him/her, to give up the chair. At first, the students use only gestures and movements, then they use speech, improvising the words and fitting them to a given situation. Student B might say, for example: "My feet hurt, I have to sit down. If you let me have your chair, I'll give you this or that."

The students form small groups of three or four, including in a group those who had chosen similar places during the introductory activity. Others will agree on a particular place. Each group is then identified with a particular place. At first, the improvisation is non-verbal. Then, each group defines a particular situation or story happening in the chosen place. The students act out the story, improvising both words and gestures.

RESPONSE/ASSESSMENT ACTIVITIES

The students spontaneously assume the shape of an armchair which corresponds to their present state of mind. They then take turns talking about the type of armchair they have represented.

The teacher asks the following questions:

. Could you control yourselves during the activity? If not, why not?
. Could we use some other objects in the same way?
. Which is easier, being an armchair or sitting on an armchair?

IDEAS SERIES NO. 16

A FAITHFUL MIRROR

The students team up in pairs and stand facing each other. Student A pretends to be the mirror image of Student B, mimicking the latter's every movement and attitude. Student B proceeds in slow motion, performing various movements with one hand, an arm, two arms, and then the whole body.

ACTION (Non-Verbal Improvisation:
Spontaneous Reactions to a
Partner's Movements)

Development Possibilities

WARMING-UP ACTIVITIES

The students lie down on the floor. They pretend to be looking at themselves in a mirror as they perform a variety of actions (combing their hair, brushing their teeth, washing their face, cutting their hair, etc.). Then the students pretend to be looking at themselves in various reflecting surfaces: a pool of clear water, a shiny kettle (distorting mirror), a store window (reflection). The students might offer other suggestions.

The students move together, to the sound of a piece of music if possible, orienting themselves by what they see in different types of mirrors they carry in their hands (enlarging mirrors, shrinking mirrors, flattering mirrors).

EXPRESSION-COMMUNICATION ACTIVITIES

The students team up in pairs. Moving to the sound of a piece of music, they transform themselves into different animals looking at themselves in a mirror. Student A impersonates the animals, while Student B acts as his mirror image. The two students then switch roles, impersonating other animals. Next, the students impersonate various characters, taking turns acting as the mirror image of their partner. The student who is doing the original impersonation does not specify what character he/she is presenting.

The students repeat the initial exercise, with one change, however. Student B, who acts as the mirror image of his/her partner, keeps his/her eyes closed, moving and striking various poses solely on the basis of verbal cues given by the teacher (tide, tree, clothesline in the wind, boat, revolving door, etc.). The verbal cues will depend on the content of the workshop, but the words should be words that inspire movement. After a while, the two students switch roles, with Student B now initiating the movements.

The students play the mirror game in pairs, acting out the following themes:

The Judo Instructor and His/Her Student - The student mimics every movement and gesture of his/her teacher.

Sign Language - The two partners communicate with one another in a sign language which requires them to use their hands and face to understand each other.

In His/Her Shadow - Student B follows Student A as though he/she were the other's shadow, mimicking every movement and gesture made by his/her partner.

Hypnotic Eyes - The two partners look steadily at each other and reproduce each other's movements synchronically, so that it would be difficult to determine which of the two initiates the movements.

RESPONSE/ASSESSMENT ACTIVITIES

The students team up in pairs. Together the two partners identify the particular activities that worked well for them personally and those that presented some problems. They will try to describe the problems encountered. The students strike a pose that signifies their general opinion about the workshop and ask their classmates to reproduce that pose all together as though they were mirror images.

The students all together discuss the activity a few days after it has been completed.

VARIATIONS*

There are many activities that can be done around the theme of the mirror:

- Many-Sided Mirror: Members of a group of four or five students reflect the attitudes and movements of a partner.
- Distorting Mirror: The students give a distorted image of a partner's movements and attitudes.

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* The theme of the mirror image is good for a great variety of activities. These activities all develop the students' ability to listen to others, to pay attention to what they do, and to interact and communicate with each other using a non-verbal language.

. Magnetic Hand: The student uses his/her hand as though it were a magnet to move a partner's hands and other body parts into a variety of positions.

. Group Reflection: The students are divided into two groups A and B. Students in Group A mimic the movements and poses of the students in Group B. (The teacher might want to suggest a theme, e.g. a lake that reflects the image of a forest).

IDEAS SERIES NO. 17

CHAIN MOVEMENT

The students are divided into teams of four. Members of each team form a human chain. The first student passes an imaginary object of his choice to the second student. The latter passes the object to the third student, making sure to respect the characteristics of the object given by the first student, and so on. The students could change places within the chain. It might be interesting to modify the characteristics of the object (shape, volume) as it is passed from one student to the next. After a while, the students stop to tell one another what object they think was passed on to them.

ACTION (Non-Verbal Improvisation
in Small Groups)

Development Possibilities

WARMING-UP ACTIVITIES

The students move about the room, circulating in different directions and levels, to the beat of a piece of music. At various intervals, the teacher stops the music and tells the students to freeze. The students stand still in whatever position they find themselves. Moving as little as possible, the students make up a chain by joining hands with their two nearest neighbors. When the music starts again, the students move together as a chain. The music stops and they link up with one another by their feet, then by their hands and feet. Finally, the students form a chain by linking up in any way they wish, but, this time, they also make up a sound chain of deep, shrill, loud and low sounds produced by each link in the chain.

The students are divided into teams of three. The team members experiment with different ways of linking up with one another to form a chain. The different teams then show one another various ways of joining up they have discovered. Next, the different teams explore different ways of linking up sounds and movements. The teacher gives appropriate signals for the different stages in the activity.

EXPRESSION-COMMUNICATION ACTIVITIES

The students are divided into small groups. Each group makes up a chain of words of its members' choosing. The students in the group then pronounce the words with different intonations. Each member of a team adopts a particular attitude and a corresponding intonation to articulate the words in the sequence (embarassed, angry, irritated, sluggish). Next, the students put together a different sequence of words, and adopt new attitudes and intonations to pronounce them. The students pursue the activity for a while. They may at one point turn it into a word-association game, making up lists of words related in terms of meaning or sonority.

The students do a non-verbal improvisation involving two friends going on an outing. The two pack up their bags, being careful to take only indispensable articles, but at the same time avoiding duplicating the items each of them decides to carry. At the beginning of the exercise, Student 1 take the lead, but as the activity progresses the two students should be able to coordinate their actions spontaneously.

The students are divided into teams of four or five. The members of each team join forces to move a mysterious object around the classroom. The object is quite big and a hiding place has to be found for it. The different teams act independently; each one is unaware of the nature of the object being carried around by the others. At the end of the activity, the students discuss the experience of their own team and that of the teams they have observed.

The whole class participates in this verbal and gestural improvisation. The group is planning to move from their large room to a smaller one. The students talk before deciding what should be taken to the smaller room and what should be left behind. This exercise is a good gauge of the students' motivation and concentration.

RESPONSE/ASSESSMENT ACTIVITIES

The students write down a list of ten objects they would take with them if they had to move tomorrow. They then approach one another to compare and talk about their different lists.

The students try to remember the greatest number of objects they have moved themselves or seen being moved during the workshop. They team up in pairs to talk about those objects.

The students choose one particular activity in the workshop which they liked. They explain it to their classmates.

IDEAS SERIES NO. 18

ALL IN THE SAME BOAT

The students are divided into teams composed of three or four members. The students in each team pretend to be travelling in some vehicle that imparts its movements to its occupants (a sailboat, a car, a city bus, a subway car, a merry-go-round, a carnival big wheel, a hot air balloon, a conveyor belt). The students might also pretend to be caught in the wind, being pushed about from the back or from the front by the wind. After a while, the students produce appropriate sounds to accompany the movements.

ACTION (Non-Verbal Improvisation
in Small Groups)

Development Possibilities

WARMING-UP ACTIVITIES

The students team up in pairs. The two partners pretend to be together inside a glass jar, a match box, a grocery bag, a closet, a washing machine, or a glass full of water. The students adopt the position, attitudes, and expressions that are appropriate in each case.

The students make up teams of two to four members. Students in each team produce the different sounds it is possible to make in such places as a water hole, a tree, a cage in a zoo, a church, a rocket ship, or inside somebody's ear.

The students together cross different imaginary places: a road made of molasses, a lake of fruit jam, a stream of glue, a street paved with steel springs, a footpath covered with soft caramel, a ladder with steps made of elastic bands, a transparent glass bridge, a wall of mashed potatoes.

EXPRESSION-COMMUNICATION ACTIVITIES

The students team up in pairs. Student A keeps his/her eyes closed. Student B takes Student A on a trip to any destination of the latter's choice in a vehicle which the pilot describes to his/her partner. After a while, the students switch roles. When the exercise is over, the students review it together.

The teacher plays a piece of music. Each student individually associates the music with a given means of transportation, and moves about soundlessly in the play area. The students try to visualize mentally each of the vehicles they pass on their way. After a while, the students add the sounds that are made by their vehicle. At the end of the exercise, the students get together to review the activity, focusing on the link between the music and the vehicle they chose originally.

Together, the students do an improvised sketch in which they all pretend to be floating on a raft on a lake. It is summer and everything is pleasant. Things could change, however. The students improvise around some unexpected occurrence after discussing and agreeing upon appropriate details.

The students do a verbal and gestural improvisation on the theme of the introductory activity, **All in the Same Boat**. While the students are experiencing the motion of the vehicle, they improvise words and gestures to talk about the mysterious project that has brought them all together here. At the end of the activity the students review what went on.

RESPONSE/ASSESSMENT ACTIVITIES

As a home assignment, the students prepare a summary review of the different activities either in writing or by means of drawings. They will use their text or their drawing a few days later as a basis for discussion.

A Parade of Impressions: Using long strips of paper, the students write down their reactions, comments, and questions about the activities conducted during the workshop. They read one another's impressions, then discuss them together.

The students sum up their comments about the workshop by means of gestures and movements only, then add appropriate words to these gestures and movements.

As with the response/assessment activities in general, the teacher encourages the students to participate voluntarily. What is important is to create an atmosphere that is conducive to a critical examination of the preceding activity. While verbalization is an important aspect of the practice of drama, it cannot be imposed on the students.

IDEAS SERIES NO. 19

LOOKING FOR SOMEONE IN A CROWD IN A FOREIGN COUNTRY

Each student speaks his/her own sound language as he/she moves about the classroom, stopping here and there in the crowd to ask people whether they have seen Mr. X or Mrs. Y, who is dressed in such and such a way. The students ask as many different people as possible.

ACTION (Verbal Improvisation,
Onomatopoeic Language)

Development Possibilities

WARMING-UP ACTIVITIES

The students explore, from a stationary position, different types of sounds. They pretend first to speak a language in which all the words end with the sound "ee," then a language in which the words end with the sound "a." The students string the words together, speaking at different speeds, varying the pitch and the volume of their voice. The teacher monitors the activity to ensure a certain coherence among the different sounds produced by the students.

The students individually explore the sounds in a given text (a list of office items, for example). The students read the text to themselves at various speeds, then while walking about the room. Then, the students team up in pairs and engage in a conversation on any subject (end of the second cycle).

EXPRESSION-COMMUNICATION ACTIVITIES

The students take a list of words (a list of office items, such as the one that follows IDEAS SERIES 21). They read the words so that they convey the different intentions and connotations suggested by the teacher. For instance, they will articulate the words as though they were sweet words, or sticky words, or angry words, or words of embarassment. At first the students do the exercise alone, moving about the room. Then, they team up in pairs and do it together staying in one spot and then, moving around.

This activity is intended to be done at the end of the second cycle, by students who are used to acting. The teacher gives the students enough time to familiarize themselves with the words. If need be, he/she explains these words to the students who do not understand.

The students do an improvisation involving two strangers. For example, a speaker of the language with words ending in "ee" and a speaker of the language with words ending in "a" try to have a conversation, then decide to do a particular action together (going on a trip, building a canoe, painting a house). The teacher asks the students to agree on the sounds of the language they wish to speak.

The students do an improvisation involving two inhabitants of a country where the spoken language is made up of words ending in "ee." Then comes a third person speaking a language in which the words end in "ac." What happens? The teacher leaves it to each group of three children to develop the situation. The students in each group take turns speaking the "ac" language.

The whole class does an improvisation. The students are divided into two groups: the speakers of the "ate" and the strangers. At first, the "ate" speakers are gathered in the village square, celebrating some special event (to be determined by the students). Everything is going well until a number of strangers arrive. What happens? After a while, the two groups of children switch roles.

RESPONSE/ASSESSMENT ACTIVITIES

The students translate into everyday language one of the improvised stories acted out in onomatopoeic language. The students team up in pairs to discuss their respective written stories, then they all gather together to continue the discussion.

IDEAS SERIES NO. 20

A WORDLESS COMIC STRIP

The students team up in pairs. Together, they read a particular comic strip. Afterwards, they act out the story in the strip using only gestures and movements. The comic strips used, and therefore the stories, may be more or less complex depending on the students' ages and experience.

ACTION (Verbal Improvisation, Story,
Dialogue With Prop)

Development Possibilities

WARMING-UP ACTIVITIES

The students adopt the poses and attitudes of different comic strip characters (Charlie Brown, Cathy, Garfield, Superman...). The students start by examining the mannerisms and attitudes of these characters. Then they try to move and act like them, to the sound of a piece of music.

The students team up in pairs. Each pair adopts the attitudes and mannerisms of famous comic strip pairs (Mutt and Jeff, Charlie Brown and Lucy, Superman and Lois Lane). Without talking, the students try to mimic the walks and characteristic poses of these couples. After a while, the two partners switch roles.

The students explore the different sounds produced by various comic strip characters (Captain Haddock's laughter, Snoopy's bark, Yogi Bear's voice, etc.). The students could suggest their own favorite characters.

EXPRESSION-COMMUNICATION ACTIVITIES

The students do a verbal improvisation in pairs based on a situation taken from a comic strip. The teacher might suggest that the students try several different situations or several similar ones. Then, the two partners discuss the ones they like and the ones they do not like very much.

The students do a non-verbal improvisation in pairs or in larger groups, acting out the story narrated in a comic strip. Then, they discuss their performance together, trying to determine what has been added to and what was left out of the original story.

The students invent new comic strip characters. They do a verbal and gestural improvisation involving those characters in a given situation. Each student might invent his/her particular character at first. Then the different characters might get together (in pairs or in larger groups) to improvise various situations. After each improvised sketch, the students evaluate their performance to determine what has worked well and what has worked less well. (This activity is appropriate at the end of the second cycle for students with some acting experience.)

RESPONSE/ASSESSMENT ACTIVITIES

The students make their comments through a comic strip character, then as themselves.

The students try to imagine what the workshop would look like in comic strip form. They discuss, in pairs, the rest of the different activities.

The students transform into a comic strip their impressions and their comments on the workshop and draw a caricature that sums up what went on in the workshop. They will review the different drawings in a later workshop.

IDEAS SERIES NO. 21

ONE PLACE, ONE MOMENT, ONE ACTION

The students are divided into small groups. Each group settles on a particular setting and time for their improvisation. Each group also agrees on the particular theme for their improvisation. The students choose together the successive steps in the action they plan to improvise and decide how they will go about it. The students decide whether they want to be themselves or act out some character of their choice.

ACTION (Verbal and Gestural Improvisation
in Small Groups)

Development Possibilities

WARMING-UP ACTIVITIES

In groups of three, the students cross over various obstacles while keeping contact with one another. For example, they might cross a street, go over a brick wall, crawl under a fence, jump over a muddy stream, or walk across a rope bridge.

Still in groups of three, the students perform the same actions, but this time they all hold on to a given object (a rope, a hoop, a piece of material, a stick, etc.). The different spaces the students explore may be real or imaginary. The students utter appropriate sounds as they perform the different actions.

In pairs or in groups of three, the students react together to different sound signals such as ringing bells, falling rain drops, metal sounds, animal cries, creaking doors, hammering noises.

EXPRESSION-COMMUNICATION ACTIVITIES

The students improvise scenes having to do with various ritual activities at certain times of the day (waking up in the morning, leaving for school, coming into the classroom, playing in the school yard, doing homework, having supper). The teacher varies the length of the different activities and gets the students to move quickly from one situation to another. The teacher also has the students alternate between different modes of expression (non-verbal, sound, verbal).

In groups of three, the students occupy various places in succession (a prison, the principal's office, a dark room, a mobile home, a ship's cabin). Each of the three students occupies a place of his/her choice. The student talks and the classmates listen, then join him/her and interact with him/her. At the end of the activities, all students will have had the opportunity to occupy all three places selected by the group.

The students, all together, improvise some action that takes place in a particular location at a particular time. The scenario might go something like this: "You are locked inside a little cabin at summer camp. It is a rainy afternoon and you are looking for something to do."

RESPONSE/ASSESSMENT ACTIVITIES

The teacher asks the following questions:

. Was it easy for your group to reach a consensus?
. How could you have made your improvisation more complex?
. What causes someone to give up?
. What motivates you?

The students might draw a picture of the place, real or imaginary, that was the setting of one of their improvisations. They might also reproduce that setting in three dimensions.

The students could discuss their experience, sharing ideas and giving a demonstration. Each team could improvise a scene for their clasmates, using movements and gestures, or words.

III - INSTRUCTIONAL MATERIALS

OFFICE INVENTORY

- Staples
- Paper clips
- Pads of ledger sheets
- Message pads
- Notepads
- Steno notepads
- Pocket notepads
- Filing folders (size and type)
- Fine-point felt pens (colour)
- Lead pencils
- Staple remover
- Paper clip holder
- Hanging file folders
- Rubber bands
- Labels
- Erasers
- Folder index tabs
- Card index guides
- White correction fluid
- Account books
- Plastic folders
- Black lead
- Gummed reinforcements
- Thumb index tabs
- Carbon paper
- Paper
- Butterfly clips
- Thumb tacks
- Rulers
- Binders
- Rolls of paper for calculators
- Scotch tape
- Typewriter correctible ribbons
- Master stencils for duplicating machines
- Rectangular container for hanging file folders
- Ballpoint pens
- Envelopes
- Forms
- Headed notepaper
- Memo pads

REFERENCE MATERIALS

ADLAND, D., **Group Drama.** London: Longmans, 1984.
Consists of one teacher's book and five student's books.
This series explores the nature and function of dramatic activity by the young. In particular, the author examines dramatic experience and experiments within groups, for it is the group that gives the student security, harmonious working relationships and opportunities for individual satisfaction. Valuable practical help towards effective class management and the selection of groups is given. While the teacher's book may stand on its own as a study of drama for the young, it also includes detailed notes, together with more general comment, on the dramatic material in the pupil's course. This material is given in THE GROUP APPROACH TO DRAMA, Books 1 - 5, which offers pupils a four-year course in creative dramatic experience.

BAKER, C. **Theatre Games.** London: Eyre Methuen, 1977.

BANFIELD, G. **Creative Drama in Schools.** London: MacMillan, 1968.
A book written for teachers of Child Drama, which analyzes their role as leaders and gives insight into an effective approach for their classroom work.

BARRET, G. **Pédagogie de l'expression dramatique.** Montreal: Private edition, Université de Montréal, 1973.
- details concerning organization and progression in developing a workshop;
- presentation of the "dual structure" and its applications;
- concrete examples, teaching notes on workshop leadership, distribution of activities, and attitudes to be developed in participants.

BARRET. G. **L'expression dramatique - Pour une théorie de la pratique.** Montréal: Private edition, Université de Montréal, 1975.
- discussion of the difficulty in defining "l'expression dramatique";
- discussion of some of the basic principles of "l'expression dramatique": the group, use of indirect approach, non-directive strategies.

BARTON, R., D. BOOT, A. BUCKLER, W. MOORE. **Nobody in the Cast.** Don Mills, Ontario: Longman, 1969.

BENDITTI, R. **Seeming, Being and Becoming - Acting in our Century.** New York: Drama Book Specialists (Publishers), First Edition, 1976.

BOAL, A. **Jeux pour acteurs et non-acteurs.** Collection "Malgré tout". Paris: François Maspero éditeur, 1978.

BOAL, A. **Stop! C'est magique.** Coll. L'Échappée belle. Paris: Hachette Littérature, 1980.

BOAL, A. **Théâtre de l'opprimé.** Petite collection Maspero no. 236. Paris: Librairie François Maspero, 1980.

BOLTON, GAVIN. **Towards a Theory of Drama in Education.** Hong Kong: Longman Group Ltd., 1979.
- classification of different types of drama activities;
- examination of a workshop and of different types of dramatic action and dramatic structures.

BURTON, E.J. **Drama in Schools.** London: Jenkins, 1955.
Introduces the teacher to the value of dramatic work in education and suggests appropriate activities that can be used at specific levels from kindergarten through to secondary school.

CHILVER, P. **Improvised Drama.** London: Bastford, 1977.

COURTNEY, R. **Drama for Youth.** "Theatre and Stage". London: Pitman, 1964.

COURTNEY, R. **Play, Drma and Thought.** London: Cassell, 3rd Edition, 1974.
An exhaustive and carefully annotated treatise on educational philosophy, psychology, sociology, and cognition, with particular emphasis on the educational use of drama and role-playing down through the ages.

COURTNEY, R. **Teaching Drama - A Handbook for Teachers in School.** London: Cassell and Collier, 1965.

COURTNEY, R. **The Drama Studio.** London: Pitman, 1966.

COURTNEY, R. **The Dramatic Curriculum.** London (Ontario): Faculty of Education, University of Western Ontario, 1980.
Relevant chapters on the world of drama (from dramatic play to theatre production), on different kinds of dramatic play for pupils of different ages, and on course content and planning.

CROSSCUP, R. **Children and Dramatics.** New York: Scribner's, 1966.
The author introduces the reader to the need of children for the broadening emotional experience of dramatics and outlines various ways in which an adult can use dramatics to contribute to a child's development.

FLUEGELMAN, A. **The New Games Book.** Toronto: (New Games Foundation), Doubleday, 1976.
This book includes practical activities designed to create a climate of understanding in drama workshops.

HODGSON, J., and E. RICHARDS. **Improvisation.** London: Cassell, 1967.

HOWEN, J., and P. SLADE. **Progressive Drama Course for Secondary Schools.** Book 1, London: Cassell, 1967.

KEMP, A. **A Different Drummer: An Ideas Book for Drama.** Toronto: McClelland and Stewart, 1972.
A practical book of detailed improvisation activities. This book, in its dialogues on workshop preparation, develops a progression that stimulates the imagination.

LAING, R.D. **The Politics of Experience and the Bird of Paradise.** London: Penguin Books, 1975.

MARTIN, W., and G. VALLINS. **Exploration Drama.** London: Evans, 1969.
Consists of one teacher's book and four class books. The five books are concerned with the exploration of relationships between individuals, groups and environment. They explore the nature of dramatic action, the organization of material, and the use of disciplines and techniques in a creative form. These books, as suggested by the authors, should be used as working documents and should be adapted, cut up and expanded to suit each group, and if necessary finally abandoned.

McCASLIN, N. **Creative Dramatics in the Classroom.** New York: Longman Inc., 2nd edition, 1977.
While each chapter in the book deals with a different aspect of Creative Dramatics in the classroom, all chapters converge on the simple purpose of providing a new dimension for learning that appeals to children and results in a positive response from them.

PEMBERTON-BILLING, R.N., and J.D. CLEGG. **Teaching Drama.** London: University of London Press, 1965.
One of the most practical and useful books on creative drama in action. The analysis of drama and its aims is brief and clear and is followed with progressive practical activities. It has grown directly out of the authors' own needs and experiences when they were practising teachers and it abounds in sound and imaginative suggestions for work in movement, speech, playmaking, and lesson planning.

SIKS, G. Brian. **An Art for Children.** New York: Harper and Row, 1958.
Written about the author's experiences in her extensive teaching of creative dramatics, the book contains many interesting accounts of children's responses to imaginative stimuli. The book also analyzes a wide range of material for creative dramatics, how to guide children, what goes into the making of a creative leader and the art of drama.

SLADE, P. **Child Drama.** London: University of London Press, 1958.
The text is based on the author's observations of children's natural play patterns, upon which he evolves a method, defining its use for teachers, of helping the child realize his individual potentiality. It is a detailed analysis of child drama, its principles, and its value in the education of children.

SLADE, P. **Experience in Spontaneity.** London: Longman, 1968.
Partly autobiographical, this book is an historical account of the development of Child Drama, and it emphasizes Mr. Slade's method in youth and adult drama.

SPOLIN, V. **Improvisation for the Theatre.** Evanston: Northwestern University Press, 1963.
A book of specific examples for use in improvisation and dramatic play.

STAKE, R.E. **Evaluating the Arts in Education: A Responsive Approach.** Columbus (Ohio): Merrill, 1975.

WALKER, B. **Teaching Creative Drama.** London: B.T. Batsford Ltd., 1970.
Designed for the teacher of the 9 - 15 age group who realizes the value of creative drama in schools, this book provides invaluable guidance in how to set about the work with a sense of progression. There are also numerous references to stories and poems relevant in a dramatic context.

WAY, B. **Development through Drama.** London: Longman Group Ltd., 1967.
A detailed analysis of child drama, its principles and its value in the education of children. It outlines a wide range of material for creative activity, explores imagination, movement, speech, sensitivity, characterization, improvisation, play making and play building.

MUSICAL SELECTIONS

(A) BASIC RECORDS

This is a rather eclectic collection of records which includes pieces of various moods and rhythms, no more than four-minutes long, and therefore suitable for elementary school children. These records are appropriate both for beginners and more experienced groups.

1. CICCOLLINI, Aldo. **Eric Satie.** His Master's Voice. Éric S. 069-10780.
2. DOMPIERRE, François. **Dompierre.** Barclay 80213.
3. GAGNON, André. **Neiges.** London 5P44252.
4. GAGNON, André. **Saga.** London 5P44219.
5. GAGNON, André. **Le Saint-Laurent.** London 5P44301.
6. GAGNON, André, and Claude LÉVEILLÉE. **Claude Léveillée and André Gagnon au piano.** Versailles VERC 50007 or CBS FS 631.
7. HARMONIUM. **Si on avait besoin d'une cinquième saison.** Célébration CEL 1300.
8. LÉVEILLÉE, Claude. **Une voix, deux pianos.** Columbia FS 662.
9. LÉVEILLÉE, Claude. **Escale 80.**
10. MORRICONE, Ennio. **Mon nom est personne.** DERAM.

(B) OPTIONAL RECORDS

These records include some quite interesting pieces that can often be used only in specific instances and for specific purposes, however. This is because the mood and the rhythm of the different pieces on the record are not diverse enough, or because the pieces are too long.

1. CARLOS, Walter. **Switch-on Bach I.** Columbia MS 7194. Also, **Switch-on Bach II.** Columbia K1732659.
   Classical music performed with electronic instruments.

(B) OPTIONAL RECORDS (Cont'd)

2. CAROUSEL MUSIC. **Major Records.** LP1008. Volume 1.
Barrel organ music. Old merry-go-round music. Very educational.

3. DIAMOND, Neil. **Jonathan Livingston Seagull.** Columbia FS3250.
Only certain cuts can be used, since the album also contains songs. Slow rhythm. Short. Conducive to internalization. May be used to accompany activities involving movement.

4. ENVIRONMENTS. **Atlantic** SD 66001. Vol. 1-2-3.
Sounds of nature (ocean, birds, wind, rain) or relaxing music. These pieces might help the children concentrate and relax, and might stimulate their imagination.

5. HENRY, Pierre. **Messe pour le temps présent.** Philips 836 833.
Cosmic mood, sometimes disquieting. Interesting short pieces. Original, fast-paced rock.

6. JARRE, Jean-Michel. **Oxygène.** Polydor 2310 555.
Electronic, "new age" music, light and fast. Rather long pieces.

7. JOPLIN, Scott. **The Sting.** MSA 204 or MCA 330.
Movie soundtrack. 1930's atmosphere. Driving rhythms, especially the ragtime pieces. Makes the listener move.

8. LAI, Francis. **Love Story.** Paramount. PAS 6002.
Driving at times, tender at other times.

9. **Le reve du diable.** Le tamanoir. TAM 27001.
Traditional Québec festival music.

10. LICARI, Danielle. **Mélodie pour une voix.** Barclay 30132.
Lyrical, airy, sweet, relaxing music.

LICARI, Danielle. **Mélodie pour une voix.** Barclay 80152.
Inspires slow movements and contemplation.

11. **Musique et instruments insolites.** Harpe celtique. Voyage.
Barclay 40059.
Nostalgic, somewhat old-fashioned.

(B) OPTIONAL RECORDS (Cont'd)

12. RAMPAL, Jean-Pierre, and Lily LASKIN. **Sakura.** Columbia. Masterworks.
    Japanese music. May be listened to for relaxation or to evoke images of nature.

13. SAINT-EXUPÊRY, Antoine. **Le petit prince.** Select SSC 24 055.
    Some of the passages can be used to help the children create one or several characters or act out a story.

14. SANTANA. **Abranos.** Columbia PC 30130.
    Rock music, with a pronounced beat.

15. THE ENTOURAGE MUSIC AND THEATRE ENSEMBLE. **The Neptune Collection.** Folkways Records. FTS 33870.
    Strange, sometimes exotic sounding music. Very slow rhythm, providing a suitable accompaniment for a variety of movements and gestures. May be disquieting to younger students and should therefore be used along with reassuring images.

16. TOMITA. **Snowflakes Are Dancing.**
    Electronic arrangements of Debussy's music. Short, unusual pieces. Conducive to daydreaming. May be disquieting to the younger students.

17. Trêsors de la musique mêcanique. Y. and D. Amezo Bouillhol Collection. **Le chant du Monde** LDX 74662/23.
    Limonaire music box, American organ, player-piano.
    Unique, period music. May be used to accompany robot, puppet-like movements.

18. VIGNEAULT, Gilles. **Les quatre saisons de Picquot.** Nouvelles êditions de l'Arc. ISBN2 8901600 9.
    Some passages may be used to help to create one or several characters or act out a story.

This is a list of classical pieces. In view of their length, these must be used judiciously.

1. DUKAS. **The Sorcerer's Apprentice.**
2. PACHELBEL. **Canon.** Deutsche Grammophone 2530247.
3. RAVEL. **Boléro.**
4. SAINT-SAENS. **Carnival of the Animals.**
5. SEVERAC. **Le soldat de plomb.** Vox Turnabout TV 934586.
6. SUPPE. **Cavalerie légère.** Divertimento DV 63505.

IV - EVALUATION

In evaluation, as in the learning activities, drama is considered integral to the student's overall education.

The purpose of evaluation is to enable both the teacher and students to assess the latter's progress in relation to the process followed in the program. Evaluation provides teachers with an analytical instrument essential to the planning and organization of class activities.

In drama, two types of evaluation are used: formative evaluation and summative evaluation.

Formative Evaluation

- is used frequently throughout the program;
- involves collecting information with a view to checking the degree to which students have achieved various objectives within the context of their individual development.

This type of evaluation can be done by means of such instruments as the diagnostic evaluation chart, the formative evaluation checklist, the review/evaluation, and self-evaluation.

Summative Evaluation

- is used at the end of a learning unit or term;
- involves collecting information concerning skills developed by the students in relation to the objectives of the program.

The formative evaluation checklist may be adapted for use in this type of evaluation.[1]

There is one other instrument, the Analysis Chart (Activities and Interactions), that may be used indirectly for either type of evaluation. This particular chart is helpful in that it allows the teacher to see what content he/she has covered in class and to plan his/her teaching accordingly.

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1. See the text that accompanies the Formative Evaluation Checklist, p.162.

What it is possible to accomplish with these instruments should be considered in a realistic light. "Indeed, it is fallacious to argue that complex instruments and complicated statistics are always needed in order to measure and evaluate learning. On the other hand, it is equally false to state that in the humanities the important aspects of learning cannot be measured but can only be assessed in a subjective way. Actually, both objective measurement and subjective assessment come into play."[1]

Some of the evaluation instruments are based on statistical information, whereas others call upon "the observer's intuition, "clinical" instinct, and general perception of the situation."[2]

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1. De Lansheere, Gilvert. **L'évaluation, partie intégrante du processus d'éducation.** in Vie Pédagogique, No. 5 (Québec, Dec. 1979). (This citation is a free translation.)
2. Idem.

Diagnostic Evaluation Chart

This evaluation instrument is designed for use under specific conditions and at a specific time, namely at the start of a drama activity. It is intended for **diagnostic evaluation**, that is to say, it enables teachers to observe the students' overall behaviour, to situate them in relation to the discipline and the activities about to be started. It is particularly useful to teachers before a new drama workshop or before starting with a new group of students.

Diagnostic evaluation includes five steps. In going through these five steps the teacher is able to gain a general idea about the students' standing and hence to devise appropriate teaching methods. Diagnostic evaluation prevents, among other things, premature and extreme attitudes on the part of teachers regarding either their own abilities or the suitability of the course for their particular group of students.

These are the five steps in diagnostic evaluation:

1. The teacher observes what is happening.
2. The teacher examines the situation more closely.
3. The teacher tries to find an appropriate explanation.
4. The teacher tests the accuracy of his/her explanation.
5. The teacher adjusts his/her teaching methods.

In the diagnostic evaluation chart, a variety of clues and ideas are provided under the heading for each step. These are intended to provide teachers with a frame of reference for certain types of behaviour among their students, to enable them to formulate explanations and to test these, and, finally, to adjust their teaching to the needs of their students.

DIAGNOSTIC EVALUATION CHART

Step 1: **- OBSERVING WHAT IS HAPPENING -**

Among the students as a group

No action	Action

Step 2: **- OBSERVING MORE CLOSELY WHAT IS HAPPENING -**

Among the students as a group and as individuals:
different categories of behaviours.

No action.	The action is not consistent with the proposed activity.[1]	The action is consistent with the proposed activity but it is completed in a dependent manner.[2]	The action is consistent with the proposed activity and it is done in a spontaneous way.[3]
I	II	III	IV

Step 3: **- EXPLAINING WHAT IS HAPPENING -**

There are several possible explanations for each category of behaviours. Indeed, a particular child may be influenced by several factors. Similarly, different factors may be responsible for the same behaviour among several children. Obviously, teachers must be careful about the explanations they propose. On the following pages a number of explanations for each category are suggested. These should help teachers as they observe their students.

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1. Example: The students pretend to drive a truck when the activity is about a walk in the woods.
2. The child observes and mimics the actions of others (teacher or classmates), without any personal contribution.
3. There is no noticeable delay between the moment an activity is suggested and the moment it is carried out. Also, the student's action has a personal quality.

(A) Categories I and II

I. No action.
II. The action is not consistent with the proposed activity.

One or Several Students	Most of the Students
Among other possibilities, these students may have:	Among other possibilities, it may be that:
(a) difficulty listening (hearing, concentration); (b) difficulty understanding; (c) difficulty functioning in a workshop situation (mobility, identification of his/her place, unclear answers); (d) a lack of interest in the activity.	(a) the activity is inappropriate, because of content requirements (knowledge, concentration, psychomotor development, socialization), because of its length, or else because of the unsuitability of the theme to the students' interest; (b) the instructions are inappropriately formulated (vague, abstruse, or unmotivating language).

(B) Category III

The action is consistent with the proposed activity but it is not completed in an independent manner.

One or Several Students	Most of the Students
Among other possibilities, these students may have:	Among other possibilities, it may be that:
(a) difficulty listening; (b) difficulty understanding; (c) difficulty functioning in a workshop situation; (d) a lack of interest in the activity; (e) problems adjusting to the pace of the activities.	(a) the activity is too exacting, except for a few students; (b) the instructions are inappropriate, except for a few students.

(C) Category IV
The action is consistent with
the proposed activity and it is
accomplished in a spontaneous way.

One or Several Students	Most of the Students
Among other possibilities, these students may have:	Among other possibilities, it may be that:
(a) the ability to listen; (b) the ability to understand; (c) the ability to function in a workshop situation; (d) a certain interest in the activity; (e) the ability to adjust to the pace of the workshop.	(a) the activity is appropriate; (b) the instructions are well formulated.

Step 4: **- TESTING THE EXPLANATIONS -**

As there are different types of explanations, there are different ways of testing their accuracy. Thus, the teacher might have a conversation with the students, compare the students' behaviour in the workshop with their behaviours in other classes, or else use some sort of standard test.

Step 5: **- ADJUSTING HIS/HER TEACHING METHODS -**

Depending on the teacher's diagnosis, he/she might adjust his/her teaching to suit the needs of a few individual students or those of the class as a whole. The changes that are judged necessary may have to do with the content of the course itself, for example, with the type of activity that is being considered (theme, length, level of concentration required, complexity of interactions). On the other hand, the changes may concern only the way in which the content is presented, that is, the different images that are suggested, the vocabulary used in the interactions, the teacher's voice, the teacher's own enthusiasm, or even his/her own participation in the activity.

Formative Evaluation Checklist

The formative evaluation checklist enables teachers to develop an individualized and detailed means of evaluating the components of drama selected for observation. The purpose of the checklist is to encourage teaching practices which, while focusing on group work, will provide students with individual support to ensure their personal progress.

The teacher uses this checklist to rank each student in terms of the selected components of drama. The elements to be observed are organized along a pattern based on the structure of the disciplinary process, more specifically, on the core of the process, ACTUALIZATION, both in the exploration phase and in the expression/communication phase. The emphasis is placed on this aspect of drama because the perception and the response stages are dependent on it.[1]

At the level of actualization, the exploration and the expression/communication phases follow each other in an ascending order. This progression is an important aspect of drama as a discipline. The formative evaluation checklist therefore takes this progression into account.

Evaluation of the Exploration Phase

During the exploration phase, the main elements to be observed are the tools and materials essential to the learning of dramatic language: body, voice, space, objects. The criteria of ease and variety are the same for each category. The criterion of variety can be observed as a dimension of expressiveness.

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[1] The teacher will find a number of ideas for evaluating the perception phase in the section entitled "Review/Evaluation." It should be pointed out that in evaluating the student's attainment of the objectives of the response/assessment phase, the teacher should focus on the student's expression of his/her ideas and not on his/her oral language skills.

Student's Name ______________________________

		FORMATIVE EVALUATION CHECKLIST						
		Elements to Observe	Characteristics					
	2.1	Body	Moves with ease Moves in a variety of ways					
	3.1	Voice	Uses his/her voice with ease Uses his/her voice in a variety of ways					
	4.1	Space	Moves around with ease Moves around in a variety of ways					
	5.1	Objects	Uses objects with ease Uses objects in a variety of ways					
	6.1	Non-verbal Improvisation	Uses attitudes, gestures, and movement - to express sensations, emotions, and ideas . relating to the initial suggestion, . adding personal elements to the initial suggestion; - for the purpose of communicating with (a) partner(s) . taking the initiative, . reacting to the initiative of (a) partner(s) (paying attention to, observing the partners).					
	7.1	Verbal Improvisation	Uses words and sentences Uses attitudes, gestures, and movement - to express sensations, emotions, and ideas . relating to the initial suggestion, . adding personal elements to the initial suggestion; - for the purpose of communicating with (a) partner(s) . taking the initiative, . reacting to the initiative of (a) partner(s).					
	8.1	Verbal and Gestural Improvisation	Uses sounds, words, sentences, attitudes, gestures, and movements simultaneously Uses attitudes, gestures, and movement - to express sensations, emotions, and ideas . relating to the initial suggestion, . adding personal elements to the initial suggestion; - for the purpose of communicating with (a) partner(s) . taking the initiative, . reacting to the initiative of (a) partner(s).					

Evaluation of the Expression/Communication Phase

The three main forms of improvisation have been chosen for observation in this phase. These include non-verbal improvisation, verbal improvisation, and verbal and gestural improvisation. Two types of criteria have been selected. These take into account the all-round nature, in terms of the use of dramatic language, of the activities devised for achieving the objectives of this stage in the disciplinary process. These criteria also take into account the degree of interaction the activities require. The first type of criteria concerns the quality of the content of expression; the second type of criteria has to do with the quality of interaction in communicating with others.

Using the Checklist

The general nature of this evaluation checklist lends itself to a number of different applications. Teachers can use it for a single workshop. They would then specify what is covered in each category based on the different elements of the workshop. For example, in the category of the body, the teacher might specify that the student needs to work on attitudes and shapes. Similarly, the teacher would not consider categories on which no activity in the workshop has a bearing. For example, there might not be any verbal improvisation in the workshop. The teacher's evaluation may be based on direct observation. The information gathered is transcribed from memory after the workshop. The teacher might also record the students' performance on video and evaluate it at a later time. In either case, teachers will find it a good idea to select several students at the outset for more detailed observation.

Teachers may also use the formative evaluation checklist for the purpose of summative evaluation. In this case, they should stop after a number of workshops or at the end of a particular learning stage, and do a broad evaluation of the student's progress in terms of the different components of the discipline. Great caution should be exercised when doing such an evaluation. If the teacher has any doubt as regards his/her ability to assess a student's learning, he/she should observe the child more closely before writing any remarks.

This is particularly important when the teacher intends to assign a mark to the students based on the information provided by the checklist. This, incidentally, is another application of the formative evaluation checklist. In this instance it is used in conjunction with another evaluation instrument, the "Analysis Chart (Activities and Interactions)." The teacher uses the latter to distribute the marks assigned to each category in terms of the time allocated to each during the period covered in the evaluation.

Thus, a teacher could establish a quite different weighting from one period to the next.

The formative evaluation checklist was designed to serve as a basic evaluation instrument. It will be useful only to the extent that it is given a variety of practical applications. Whatever purposes the checklist serves, its raison d'ètre is to enable the teacher to follow the students' progress in drama and to provide them with the best support possible in their learning endeavors.

Review/Evaluation

The teacher should use review time to help students expand their self-knowledge and increase their understanding of the elements of dramatic language developed in workshops. He/she can also help pupils enhance self-understanding by giving them the means to evaluate their own progress in drama: learning, attitudes developed, difficulties encountered, solutions found to overcome them, and so on.

Review can be a means of self-evaluation by students. At the same time, for the teacher, it can be a means of evaluating his/her teaching (choice of activities, type of organization and presentation), and an opportunity to complete his/her observational evaluation.

For review to be really effective, the teacher must encourage students to express their opinions and ideas,[1] and help them to gain a clearer idea of what they have accomplished. The questions chosen for the review should open up avenues or directions which the teacher can follow to prompt in-depth responses that go beyond a simple, "I liked this, or I did not like it."

Which elements should be covered in review/evaluation?

Aspects of PERCEPTION:[2]

- concentration;
- relaxation;
- sensory perceptions, emotions and imagination (appreciation of images).

Aspects of ACTUALIZATION:

- content (sensations, emotions, and ideas expressed in acting out the story or in impersonating the character);
- means (verbal and non-verbal signs and conventions of dramatic language);
- interactions (direct and indirect).

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1. In verbal exchanges, of course, but the students should be encouraged to speak up in all forms of retrospective assessment.
2. This particular aspect of drama is not covered in the formative evaluation checklist because it is difficult to evaluate PERCEPTION with any accuracy. While self-awareness and awareness of the environment can be extrapolated from the student's actualization, these are not directly observable. This is why the student's own words during the review/evaluation are, for the teacher, the best way of checking how the child experiences this aspect of drama.

- How can the teacher help the students carry out this retrospective examination?

The teacher might ask the student a few simple questions bearing on the different aspects of drama already mentioned. Obviously, these questions should be relevant to whatever current activities are being done. It should also be pointed out that the child can express himself spontaneously only if he is treated with respect, only if his experience, unique personality and freedom of expression are given due consideration.

In discussions designed to help students gain insight into their progress in drama, the teacher might ask them to indicate:

PERCEPTION

Concentration

- whether they have understood the instructions;
- whether they completed the activity without being too concerned about their peers;
- whether they completed a group activity without being overly concerned with the other groups;
- whether music, an object, or discussion helped them to concentrate;
- whether they found it difficult to keep their attention focused on their partner(s);

Relaxation

- whether they were able to calm down after a very active exercise;
- whether music or verbalization by the teacher helped them to relax;
- whether they had enough time to relax;
- how they felt at the end of the activity (relaxation exercise or an active exercise);

Imagination

- what an activity, music, or sounds/noises produced by their group made them think of;
- whether they had felt like starting the action as soon as the instructions were given;
- whether music, an object, or discussion in pairs helped them to make up a story;
- what they imagined during an activity (relaxation exercise or non-verbal improvisation);

Sensations
Emotions
Ideas

- whether they had wanted to go on to the next activity;
- whether it was easy to get started after the instructions were given;
- whether they understood and followed the instructions;
- whether they joined in what their partners were doing;
- how X's voyage, meeting or adventure (depending on the theme) evolved during the activity;
- whether they preferred one activity to another (have them focus on ideas experienced or expressed);
- whether they preferred being A or B[1] (same focus as above);
- whether they would have liked to do something else in a given activity (same focus as above);

Dramatic
Language

- whether it was easy or difficult to:
  - move around with an object, individually or in pairs,
  - change positions or rhythms,
  - make the sounds of ...;
- whether they preferred:
  - doing an exclusively non-verbal activity,
  - doing an activity in which sound and words were added,
  - doing one activity or another (have them focus on the problems encountered in using their bodies, voices, space, objects, or making up a story),
  - being A or B (same focus as above);

Interactions

- whether it was easy or difficult to:
  - find a partner,
  - concentrate totally on their partner;
- whether they had enough time to react to what their partner was doing;
- whether they preferred doing the activity individually or in pairs;
- whether they would have liked to change partners;
- whether they spoke or made sounds with several partners in a given activity;
- whether music, an object, or discussion helped them to:
  - understand more clearly what their partner was doing,
  - perform better with their partner;
- whether they found it interesting to do the same activity with several different partners.

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[1] A and B being roles that can be reversed to give each student a chance to try both of them.

Analysis Chart (Activities and Interactions)

The three evaluation checklists presented previously are designed to enable teachers to gather information for the purpose of evaluating their teaching practices (relevance of the activities, choice of future activities). The analysis chart is an evaluation instrument designed to give teachers an overview of their teaching, focusing in particular on the types of activities conducted and the kind of interaction required.

This instrument enables teachers to see the main lines pursued in their classes and the emphasis given to different activities or group organization.[1] Armed with this information, they can research the many diverse activities that can be used in drama and plan a more relevant program. Planning, which may be done either during or after a series of workshops, should cover all aspects of drama, meeting student needs through work that fosters personal, cultural, and artistic development.

This chart does not provide the teacher with any guidelines for evaluating student performance, which is a determining factor in their learning. The reason for this is that each teacher has his own way of leading workshops and like his students he progresses through the workshops: it is in action and through action that he develops an appropriate progression.

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[1] This instrument can serve as a weighting chart for teachers using a formative evaluation chart for summative evaluation involving marks. For example, if this chart shows that little or no work has been done on voice, the number of marks given for this element will be determined accordingly.

ANALYSIS CHART

Types of Activities and Interactions

WORKSHOPS	I			II			III			IV			V			VI			VII			VIII			Total Interactions by Type of Activity		
	*																										
	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C
Interactions Type of Activity	Individual	Pair	Small Group	Individual	Pair	Small Group	Individual	Pair	Small Group	Individual	Pair	Small Group	Individual	Pair	Small Group	Individual	Pair	Small Group	Individual	Pair	Small Group	Individual	Pair	Small Group	Individual	Pair	Small Group
PERCEPTION																											
— Body																											
— Voice																											
— Space																											
— Objects																											
— Non-verbal Impr.																											
— Verbal Impr.																											
— V. & Gestural Impr. — Individual or Group Creation																											
RETROACTION																											
Total Number of Interactions per Workshop																											

* Date and workshop title for reference purposes.

APPENDICES

APPENDIX I

Theme Workshop

AUTUMN

Model Instructions	**Points to Note**
WARMING UP	
. Let's pretend our classroom is a park in the Fall. Let's see how much fun we can have exploring it, thinking about a park we know well or using our imagination to make one up.	
. We are walking slowly along one of the paved paths and it feels hard under our feet, then we leave the path to walk on the blanket of leaves that covers the grass.	. Simple locomotor movements in space. Feeling the ground under their feet.
. We have fun lifting the leaves with our feet as we take each step..., the steps get bigger, the leaves go higher... We come across great piles of leaves that we leap over with our legs astride, or we jump on top of them. We take armfuls of leaves and throw them in the air, higher and higher..., then over there to a friend who is far away..., farther.	. Teacher participation will motivate the students. Energetic movements, body warm-up, exploration of maximum range of movements.
. Now we continue our walk about the little paved path which turns to the left, then to the right, goes around rocks and bushes, crosses the park...	. Exploration of space in different directions with direct interaction. Variation of pace. The goal is **to avoid touching each other.**
. We go towards a nearby hill, we climb the hill..., it's very hard work. At every step, we have to lift our knees higher and higher (our breathing becomes heavy with the effort).	. Awareness of the differences in the pace and effort required for the different parts of this activity.

Model Instructions	**Points to Note**
Now we are coming down, faster and faster (the narrative speeds up).	
. And now we're back on the flat part again in the leaves. Watch out! Climb over that rock - oops! Our pace slows down as we look at all the trees around us - young trees and huge, tall, majestic trees. We stop...	. Back to a quiet pace.
. We close our eyes and think about the trees: young supple trees with slender trunks and older trees with massive trunks. We imagine ourselves gradually becoming one of these trees. Eyes closed, feet firmly rooted to the ground, our bodies become the slender trunk or the massive one. Our arms become leafy branches reaching up to the sky way above us... supple branches that sway in the wind. Oooh! Oooh! The wind blows harder, we think about the little leaf at the very end of the branch being buffeted around in the wind. Oooh! Oooh! The wind calms down, becoming more and more gentle (appropriate sounds) and now the tree is barely moving, only the very ends of the branches move at all.	. Relaxation. Inner listening. Imagination and body control. Teachers should alternate between suggesting images and silence to allow the children to let their inner thoughts and imagination surface.
. Everything is very quiet now - the wind, trees and leaves - and we sit down gently on the ground, like a leaf floating down gently to rest on the ground. Now, comfortably resting as if we were lying on the grass and dead leaves on the park, we see the tops of the trees swaying in the wind. A leaf breaks off; we can see its shape and colour clearly.	. Long pauses to give the students time to perceive their own images.

Model Instructions	Points to Note
We see it twisting and turning in the sky, light as a feather. Our eyes follow it for a long time in the sky. What is it drifting over? What does it see in its travels? Where will it land? On a pond? On a lilypad? On a rock? Somewhere else? Where could it land?	
EXPRESSION-COMMUNICATION	
. Each of you is going to tell a friend what you were thinking about as you relaxed. The A's will begin. Tell your partner about your leaf. Then, tell him/her about the leaf's journey, where it ...., how it .... and where it finally landed. Now, it is the B's turn.	. First verbal activity interaction in pairs, as it is easier to listen in pairs.
. You know that sooner or later all the leaves end up on the ground and then there are leaves everywhere. Children like this because it allows them to play all sorts of games. But what happens before Winter comes? The sweepers come to clean up the park and they sweep up all the leaves so that they can burn them. In pairs, we are going to play the sweeper and the leaves. Each pair needs a large enough space to move around in. The A's sweep with large strokes without touching the B's who are small piles of leaves who roll and twist around, and scatter as the rake comes near them. After much work by the speepers, the leaves end up in one pile in the middle.	. Direct non-verbal interaction in pairs. Listening: the movements of the leaves in response to the movements of the sweepers.

Model Instructions	**Points to Note**
. The B's take their turn as speepers and the A's as leaves. The leaves know that they are going to be burned in the middle and they resist, protest and moan about their fate. This time, the leaves will make sounds to go with their movements to express their resistance. The sweepers will also make sounds that show how hard they are working and how unhappy they are that the leaves are being so difficult. At the end, all the leaves are once again in the middle.	. Sounds related to movements, in response to their partner's sounds and movements: plaintive cries of the leaves and the grumbling of the sweepers.
RESPONSE	
. Review with the whole class of their walk in the park (in the leaves, on the hill), on the growth of their tree, the journey of the leaf, then experience as a sweeper or as leaves.	

VARIATIONS - group activity (two groups)

- As we all stand around this huge pile of leaves made by the park sweepers, the wind is going to play a trick on us. A very strong gust of wind is going to come suddenly and to everyone's surprise it's going to blow the leaves all over the park. The A's in the middle will be the leaves all piled up on top of each other. The B's will be the violent wind. The leaves will break away a few at a time and scatter all over the place, blown here and there by the wind. (Listening to wind sounds before starting to move. Movements really showing the strength of the wind.)

- Now it is the B's turn to be the wind. This time, the wind will blow very softly at first and will then become stronger and stronger, until its very strong, and then calms down again. The movements of the leaves follow the wind's changing pace, and when it calms down, they settle in a corner of the park. (Small movements when the wind is gentle, larger movements when it is violent, ending with a gentle breeze.)

APPENDIX II

GLOSSARY

Animation	The teacher's role in drama activities, which is to motivate the students to act, to stimulate them, and sometimes to participate in the action himself, and, finally, to encourage the students to review their performance and experience critically.
Character	One of the two standard media in drama. It may be an object, an element of nature, an animal, or a human being, through which the student expresses his sensations, ideas, emotions, and his inner world.
Collective	The instructional context in which a drama activity takes place. All the children participate actively and at the same time.
Dramatic Language	All the elements used in drama to express oneself or to communicate. It is defined primarily as action structured around a story or a character. The signs and conventions of this language are verbal (silence, speech, sounds) and non-verbal (attitudes, gestures, movements).
Instructions	Directions given by the teacher for an activity. May be continuous, that is, given throughout the activity. May also be given at the start of the activity and reinforced at various points during the activity.
Non-verbal	Refers to anything that is not speech and cannot be qualified as verbal, and that constitutes a sign for expression and communication purposes (attitudes, gestures, movements, use of objects).
Play	The basic approach in drama, which is considered the most effective learning method.
Prop (Support)	A concrete element (visual, auditory, musical), serving to the development of the dramatic vision.

Story	One of the two standard media in the learning and teaching of dramatic language. Narrative which the child acts out directly, using poses and attitudes, gestures, movements, objects, words, and sounds, to express his vision of reality in a realistic or a metaphorical mode.
Theme	Everything that a proposed activity covers; whatever underlies the story or the character given to the student as a point of departure for the development of an action.
Variable	Any dimension of the practice of drama (body, voice, space, object, listening to and observing acting partners, response). The number of variables to be mastered increases with the complexity of the activity.
Variation	Any activity that differs slightly from, but is clearly related to, one other activity or to a whole set of other activities by its theme or by its objective.
Verbal	Refers to aspects of drama that actually involve the use of speech. Meaning can be extended to include silences and sounds.
Workshop	Typical organization of a drama lesson, which is patterned on the disciplinary process. Its different parts are interconnected (by means of a theme or a particular objective) in such a way as to form a unified whole.